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PŪJĀ

A Study in Smārta Ritual

by
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INTRODUCTION

Pūjā of idols or aniconic forms of deities is probably the most common and important ritual¹ performed by followers of contemporary Hinduism. Compared to the sacrificial ceremonies of the Vedic religion which still take place occasionally but which are relics of a religion that can no longer be considered as living, *pūjā* is performed daily, like the *saṃdhyā*². Moreover it has been incorporated into the current performance of some of the *saṃskāras*³, the *śrāddha*⁴ and the *smārta yajñas*⁵. *Pūjā* is also practiced by most groups of Jains⁶ and – as a part of Indian culture – has travelled to other countries as well: It is found in some form or the other in the Hinduism of Bali⁷ as well as in the Buddhism⁸ of Tibet⁹, Japan,

¹ The terms rite/ritual are used here and in the following to denote an action which corresponds to Skt. *karma*, *kriyā*, *vidhāna*, *vidhi*, *prayoga*.

² Whereas the *saṃdhyā* can only be performed by male members of the three upper castes, whose *upanayana* has taken place, *pūjā* without the recitation of *mantras* from the Vedic literature can be performed by anyone, including women and *śūdras*. Cf. pp. 69.

³ Cf. the *gaurīharapūjā* in the current form of the marriage ceremony (e.g. RVBKS fol. 199b).

⁴ Cf. the current form of the *pūjā* which is offered to the lumps of rice (*pinḍa*) at the annual *śrāddha* (RVBKS fol. 106 a. 10ff.). Among the offerings are *pādya*, *arghya*, *ācamanīya*, *snāna*, *gandha*, *puṣpa*, *patra*, *dhūpa*, *dīpa*, *naivedya*, *tāmbūla*, *dakṣiṇā*.

⁵ Cf. the *gaṇapatipūjana* (*vināyakaśānti*), *mātrkāpūjana* (cf. Dharmakośa vol.3 pt.3, pp. 1646–1669 and pp. 1695–1710; KANE 2, pp. 213ff.) and invocation and worship of a group of 57 deities (*brahmādimanḍaladevatā*) as part of the *smārta yajñas* (to be distinguished from *śrauta* sacrifices), like *caṇḍīyāga*, *gaṇeśayāga*, as preparatory rites for the performance of *saṃskāras*.

⁶ The peculiarities of Jain *pūjā* cannot be discussed here. For an edition of the text recited during the Jain *pūjā* cf. JAIN (1926), for a photographic documentation cf. FISCHER/JAIN (1977). For material found in older sources cf. WILLIAMS (1963), pp. 216–224.

⁷ Cf. HOOGKAS (1964 and 1966).

⁸ E.g. Śāntideva's *Bodhicaryāvatāra* (first half of the eighth century A.D.) 2.1–25 which represents a type of mental (*mānasa*) *pūjā*, and cf. further the numerous Buddhist Tāntric texts.

⁹ Cf. TUCCI in TUCCI/HEISSIG (1970), pp. 132ff. and BEYER (1973), pp. 148–226.

Korea and other Asian countries. In spite of its importance the *pūjā* has so far attracted comparatively little attention of scholars, and special studies are few. Mention should be made of the following works dealing with current forms of *smārta pūjā*.

BOURQUIN's edition and annotated translation of the "Brahmakarma ou rites sacrés des Brahmanes", published as early as 1884, covers the *samdhya*, *pūjā*, *brahmayajña*, *vaiśvadeva*, etc. and supplies text and translation of current formulas employed in these rites. As textual source the editor mentions a "Brahmakarma" printed at Alibāg (south of Bombay) in 1875 with a preface in Mar. language, a text which probably was used by the Brahmins in BOURQUIN's environment. It is the merit of this editor – who also translated selected parts of the DhS, a *dharmaśāstra* text popular in the Deccan, to have recognized the importance of the current manuals of ritual for the study of contemporary Hinduism. Today – more than one hundred years after the appearance of BOURQUIN's edition – we are in a better position to translate and annotate these texts due to the progress in research, especially in Vedic studies. BOURQUIN's work was not favourably received at that time¹⁰, and seems to have been forgotten.

KANE's "History of Dharmaśāstra" 2, pp. 713ff. and 5, pp. 33–37 provides useful data and draws the attention to important texts, like the PP of Mitramiśra's *Vīramitrodaya*. The summary of the modern *pūjā* programme in the Deccan is very instructive.

TRIPATHI (1978 b) has described the daily *pūjā* of the Jagannāth temple in Purī/Orissa in a valuable paper.

TACHIKAWA (1983) published a brief photographic documentation of the current *pūjā* of the goddess¹¹ as performed in the Catuḥśṛṅgī temple, Pune (= Poona). Text and translation of some *mantras* employed in the *pūjā* have been provided.

Useful collections of material are further GHOSHA's "Durga Puja" (1871) and VIDYARNAVA's "Daily Practice of the Hindus" (first edition 1918)¹², which deals with *pūjā* on pp. 128–154.

ŚāSTRĪ S. Y. DAVE's appendix II (= DAVE) in Skt. to the edition of the PKS (pp. 322–656) is a valuable collection of numerous quotations from

¹⁰ WINDISCH who reviewed the work in "Literarisches Centralblatt für Deutschland" (ed. F. ZARNCKE. Leipzig, no. 23 of 29th May 1886, pp. 800–801) pointed out minor mistakes in the translation and criticized the absence of an attempt to interpret the rituals.

¹¹ For *devīpūjā* cf. also VAN KOOLJ's annotated translation of the Kālikā-Purāṇa.

¹² The textual sources on which this book is based are not indicated.

Purāṇas, *dharmaśāstra* texts and Tantras with a commentary on the topics dealt with in the PKS.

Other useful works, such as editions and translations of Tāntric texts which in almost all cases include descriptions of *pūjā* practices will be referred to later.

The present study endeavours to describe the ritual of *pūjā* – especially the form with sixteen offerings or services (*ṣoḍaśopacāra*) – with emphasis on the current performance of followers of the *smārta* tradition in Mahārāṣṭra. The type of *pūjā* dealt with here is popularly also known as "Vedic / Vaidik *pūjā*" (due to the frequent employment of *mantras* from the Vedic literature) as distinguished from Tāntric¹³ *pūjā* (which involves special ritual techniques)¹⁴. "Tāntric" texts or Āgamas¹⁵ form a part of Hindu, Jain and Buddhist religious literature. Hindu Tāntric texts can roughly¹⁶ be divided according to the major religious currents:

Śaiva texts, often called *Āgamas*

Vaiṣṇava texts, often called *Samhitās*

Śākta texts, often called *Tantras*.

In the following the texts belonging to all the three groups are referred to as Tantras.

Special practices of Tāntric *pūjā* – although they do not form the subject matter of this study – have occasionally been referred to for comparison, and some "Tāntric" elements, which have been accepted by the *smārta* tradition, have been discussed.

The form of *pūjā* described here can further be characterized as connected with a prescribed ritual procedure (*vidhipūrvikā*), e.g. a *pūjā*

¹³ For a description of the meaning of the term "Tantrism" cf. GOUDRIAAN in GUPTA/HOENS/GOUDRIAAN (1979), pp. 5–6 and CARLSTEDT (1974), p. 64. For Veda and Tantra as two main currents of religion cf. BhP 11.27.49, further GOUDRIAAN *ibid.* pp. 15–17.

¹⁴ The basic difference between these two forms of worship is the worshipper's identification with the deity in Tāntric *pūjā*, which is made possible by the performance of such rites as *bhūtaśuddhi*, *nyāsa*. In the exterior (opposed to interior or mental) *pūjā* of Tantrism the deity is not imagined as coming from outside but from the devotee's heart. Further peculiarities are the frequent use of the symbolic gestures and postures (*mudrā*), seed (*bīja*) syllables, diagrams (*maṇḍala*, *cakra*, *yantra*), meditation or visualization (*dhyaṇa*). For characteristics of Tantrism cf. GOUDRIAAN in GUPTA/HOENS/GOUDRIAAN (1979), pp. 7–9 and the review by H. BRUNNER-LACHAUX in IJ 23 (1981), pp. 140f.

¹⁵ For the interchangeability of the terms Tantra and Āgama cf. GOUDRIAAN in GOUDRIAAN/GUPTA (1981), p. 10 and GONDA (1977a), p. 2.

¹⁶ These categories are often overlapping.

consisting of the offering of a fixed sequence of services, accompanied by the recitation of *mantras*, as distinguished from *pūjā* understood as a mere offering of flowers, *haridrā* and *kuṅkuma* powder and / or prostration.

This study has been divided into three parts: 1. General remarks on *pūjā*, 2. the daily (*nitya*) *pūjā* and 3. the *pūjā* performed only occasionally (*naimittika* and *kāmya*).

- ① For the description of the daily *pūjā* the standard type with sixteen services (*ṣoḍaśopacārāpūjā*) has been selected, which can be applied for the worship of all deities at home as well as in temples. Although in practice this *pūjā* may not always be performed in such an elaborate form as illustrated here, this is the prototype of every *pūjā* of which others like the
- ② *pañcōpacārāpūjā* are short forms or like the occasional *pūjās* elaborate or modified forms.

The *ṣoḍaśopacārāpūjā* is described here according to the textual version which forms part of a current manual (*prayoga*) used by the followers of the Śākala school of the RV, which is widespread in Mahārāṣṭra. The Skt. text is provided along with a translation and running commentary. As will be shown later (cf. pp. 31ff.) the textual sources on a topic like *pūjā* are numerous. In most cases we do not know how far the practices described by the old texts have been followed. Instead of editing and translating relevant passages of one of the older *dharmaśāstra* texts, it seemed more appropriate to select the version of a contemporarily used manual of wide circulation for the study of *pūjā*.

Part three treats of the occasional (*naimittika* and *kāmya*) *pūjās*. As it is impossible to record in detail all *pūjās* laid down by the texts, I have selected those parts which occur frequently and recorded three contemporarily performed *pūjās* (forming part of *vratas*) in detail, following basically the textual versions of current handbooks.

For the present work the study of the versions of these handbooks has been combined with that of older *dharmaśāstra* texts and further with my own observations of *pūjās* performed mainly in Pune, Mahārāṣṭra during a stay from 1982 to 1985. Although as many sources as possible have been consulted to present a multifold picture of *pūjā* practices, it has not been possible to incorporate all available material dealing with *pūjā*, or to record the innumerable current variants occurring in the current performances. Occasionally practices current among the Mādhva-Vaiṣṇavas¹⁷ who have settled in Pune have been referred to as well as practices of

¹⁷ This group is prevalent mainly in Udupī, Belgāv and Kumbhakoṇam. For the temple cult of the Mādhvas cf. GONDA (1970), p. 81.

Śāktas. The descriptions of contemporary practices recorded in this study are based on my observations in the region of Mahārāṣṭra, as it would be impossible for an individual to take into account all practices current on the Indian sub-continent. In the field of Indian studies everyone has necessarily to restrict his research to a particular geographical area, the language of which he should be familiar with, to get reliable results. The city Pune, being the cultural centre of Mahārāṣṭra, is both a place of traditional learning and a modern city, where modern influences on traditional practices can be observed. It is hoped that this study will be of some use to Sanskritists, historians of religion, anthropologists as well as to all those taking interest in ritual practices.

For the transcription of Skt. words the internationally recognized method has been followed. In case of Mar. and Hindī words the vowel "a" (which is inherent in every consonant of the Devanāgarī alphabet if it is not followed by another vowel or if the absence of "a" is especially marked) is not transcribed where it is silent (at the end of words etc.), e.g. Deva = Dev; Dāmale = Dāmle.

The bibliography lists names of authors and titles of books as they appear on the title pages; in case of publications in Mar. and Hindī the transcription of the Devanāgarī with diacritical marks is supplied, e.g. Joṣī (instead of Joshi); in case of publications in English by Indian authors the English forms of the names used by the authors themselves, e.g. Sarma or Sharma for Śarmā.

This work would not have been possible without the help of many individuals who have permitted me to witness and photograph *pūjā* performances and discuss my problems. I wish to express my thanks to Dr. R. P. Gosvāmī, Pune, whose valuable suggestions and criticism have accompanied this work from the initial stages. I am indebted to Prof. K. S. Arjunvāḍkar, Dr. V. V. Bhide †, Mr. P. M. Sahasrabuddhe, further to Mr. P. V. Joṣī, Mr. V. L. Mañjū and Prof. Ś. G. Tulpuḷe, Pune, for advice, and to Mr. Stephen Thompson for correcting my English.

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Pune, June 1985

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ABBREVIATIONS

AB	Aitareya-Brāhmaṇa
ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona
ĀGS	Āśvalāyana-Gr̥hyasūtra
ĀpGS	Āpastamba-Gr̥hyasūtra
ĀpŚS	Āpastamba-Śrautasūtra
ĀR	Ānandarāmāyaṇa
ĀSS	Āśvalāyana-Śrautasūtra
BBKS	Bodhāyanīyabrahmakarmasamuccaya
BDP	Bhāvārthadīpikāprakāśa
BGS	Baudhāyana-Gr̥hyasūtra
BGŚS	Baudhāyana-Gr̥hyasūtrasūtra
BhavP	Bhaviṣya-Purāṇa
BhG	Bhagavadgītā
BhP	Bhāgavata-Purāṇa
BMD	Bhaktimārgadīp
BSR	Br̥hatstotraratnākara[h]. Stotrasaṃkhyā 291
BSR ²	Br̥hatstotraratnākara[h]. Stotrasaṃkhyā 464
BŚS	Baudhāyana-Śrautasūtra
DhS	Dharmasindhu(sāra)
f.	feminine
GGs	Gobhila-Gr̥hyasūtra
GS(s)	Gr̥hyasūtra(s)
HBKS	Hiranyakeśīyabrahmakarmasamuccaya
IJ	Indo-Iranian Journal, 'S'-Gravenhage
JBBRAS	Journal of the Bombay Branch of the Royal Asiatic Society, Bombay
m.	masculine
m. c.	metri causa
Mar.	Marāṭhī
Mbh	Mahābhārata
MNT	Mahānirvāṇatantra
MS	Maitrāyaṇī-Saṃhitā
MSm	Manusmṛti

n.	neuter
OLZ	Orientalistische Literaturzeitung, Berlin
P	CITRĀV, S.: Pūjā
PKS	Paraśurāmakalpasūtra
PMP	MARĀTHE, A.V.: Pūjāmārgapradīpa
PP	Pūjāprakāśa (of the Viramitrodaya)
PR	Pāñcarātrarakṣā
PS	Puruṣasūkta
PV	Jośī, K.: Pūjāvidhān
RV	R̥gveda
RVBKS	R̥gvedīyabrahmakarmasamuccaya
RVKh	R̥gveda-Khila
ŚB	Śatapatha-Brāhmaṇa
SDP	Jośī, P.K.: Sarva-deva-pūjā
ŚGS	Śāṅkhāyana-Gṛhyasūtra
SkP	Skanda-Purāṇa
Skt.	Sanskrit
SPS	Jośī, K.: Sārtha-pūjā-saṃgraha
ŚS(s)	Śrautasūtra(s)
ŚSP	Somaśaṃbhupaddhati
ŚSS	Śāṅkhāyana-Śrautasūtra
ŚT	Śāradātilakatantra
ŚYKKP	Śuklayajuhśākhīyakarmakāṇḍapradīpa
TĀ	Taittirīya-Āraṇyaka
TB	Taittirīya-Brāhmaṇa
Tṛbhā	Tṛcabhāskara
TS	Taittirīya-Saṃhitā
v. l.	varia lectio
VaiSS	Vaikhāṇasa-Smārtasūtra
VHSm	Vṛddhahārītasmti
VP	Vārāha-Purāṇa
VR	Vratarāja
WZKS(O)	Wiener Zeitschrift für die Kunde Süd (-und Ost)asiens, Wien
YS	Yājñavalkyasmṛti
ZDMG	Zeitschrift der Deutschen Morgenländischen Gesellschaft, Wiesbaden

GENERAL REMARKS

THE TERM PUJĀ

The term *pūjā*¹ is used to denote a ritual² of worship of an idol (*mūrti*, *pratimā*) or an aniconic form of a deity as well as of any other object which is considered as possessing special power and being sacred³. Be it a demon (e.g. the *rākṣasī* Dhundhā during the Holikā festival), a person (e.g. a teacher on Vyāsa-[guru]paurṇimā day), or an animal (e.g. a snake on Nāgapañcamī day), or a plant (e.g. the Banyan tree on Vaṭasāvitṛī day) or an inanimate object (e.g. a book on the day of *sarasvatīpūjā* during the Devīnavarātra). It appears in different forms⁴. A *pūjā* of a simple kind may consist of an offering of traditional items such as turmeric powder, *kuṅkuma*, flowers, sandalwood paste, etc., requiring neither much knowledge of ritualism nor much time. An elaborate standardized type of *pūjā* consists of an offering of a certain sequence of services (*upacāra*), each one being offered as accompanied by the recitation of *mantras*. The number of these offerings⁵ may traditionally vary from one to 108 or even more, depending on one's means, time, family tradition and the occasion. The types of *pūjā* are often named after the number of offerings, e.g. *pūjā* with five services (*pañcopacārapūjā*) or *pūjā* with sixteen services (*ṣoḍaśopacārapūjā*). The *ṣoḍaśopacārapūjā* which is the standard type described in part two consists of preliminary acts including rites for the purification of the devotee and the implements used in the *pūjā*, removal of obstacles and declaration (*saṃkalpa*) to perform *pūjā*. Then a series of sixteen main services is offered, beginning with the invocation of the deity, offering of a seat, water to wash the feet, *arghya* (water), and among other offerings that of various kinds of baths, of garments, ornaments, food, waving of the *āratī* lamp, circumambulation, prostration, flowers consecrated by *mantras* from the Vedic literature.

¹ Synonyms are *pūjana*, *arcanā*, *varivasyā*; Amarakośa 1421-1422 lists further *namasyā*, *apaciti*, *saparyā*, *arcā*, *arhaṇa*.

² Cf. fn. 1 on p. 7.

³ Cf. the "places of *pūjā*" (*pūjāsthāna*, *pūjāpada*) described on p. 43.

⁴ For *vidhipūrvikā pūjā* as distinguished from simple *pūjā* cf. p. 9.

⁵ For the number of offerings cf. pp. 63-66.

Any such ritual of worship – whether performed with a special ritual procedure or not, by a person trained in ritualism or by someone without such knowledge, in a temple or at home – can be referred to as *pūjā*.

The etymology of the word *pūjā* – although discussed widely – has not been explained convincingly.⁶ To MAYRHOFFER CHARPENTIER's suggestion⁷ seems most convincing which derives the word from the Tamil root *pūcu-* 'to smear'. THIEME⁸ connects the word *pūjā* with **prñcā* (**prñcām* *kr* / *pūjām kr* 'to prepare the [*madhuparka*]⁹ mixture [for someone]') (p. 122) and conceives *pūjā* as the 'honouring of a guest'. To the root *pūj* he assigns the following meanings (p. 114):

1. To honour [a guest or a newcomer] with a hospitable reception ..., to receive, to entertain,
2. to honour [a god] as guest (in a manner customary for the arriving guest)
3. to honour [objects like weapons ...] with flowers ... (as gods).

He further points out that both the Vedic sacrifice (*yajña* / *yāga*) and the *pūjā* are based on the same idea of serving an invited deity (p. 123). This common characteristic is also emphasized by Mitramisra in the introduction to his PP, part of the *Vīramitrodaya*, when he states that *pūjā* is understood as sacrifice (*yāga*) only, because it consists in offering materials to a deity (p. 1,4ff.)¹⁰. THIEME's remarks specify important aspects of *pūjā*. As can easily be shown the *pūjā* has incorporated elements of older rites, like the reception of an honoured guest (*arghya*)¹¹ as well as elements of the traditional service given to a king¹², like the offering of an umbrella

⁶ "Nicht überzeugend erklärt": MAYRHOFFER (1956–1980), vol. 2, pp. 320–321, vol. 3 (Nachträge), pp. 760–761 (summarizing different etymological explanations). For early occurrences of the word *pūjā* cf. GONDA (1980 b), p. 469.

⁷ Cf. CHARPENTIER (1926), pp. 276ff.

⁸ Cf. THIEME (1939) and addenda in his *Kleine Schriften* p. 792.

⁹ For *madhuparka*, an offering to a distinguished guest, which also forms part of the marriage rites cf. KANE 2, pp. 542ff.; for divergences regarding the substances (like honey, curd, ghee or butter etc.) mixed in it cf. KANE 2, p. 545.

¹⁰ Cf. also Hemādri, *Caturvargacintāmaṇi* vol. 2 pt.1, p. 323,15–16: *yajñair anekārthatvena devatāpūjādyarthasambhavāt* |

¹¹ The *arghya* ceremony has later been developed into the fifth of the five principal sacrifices (*mahāyajñas*) of the householder, to be performed after the daily *agnihotra*: Sacrifice to (1) the gods (*devayajña*) by oblations in the fire, (2) beings (*bhūtajajña*) by *bali* offerings, (3) fathers (*pitryajña*) by offering to the deceased ancestors, (4) *brahman* (*brahmayajña*) by reciting the Veda and (5) men (*manuṣyayajña*; cf. MSm 3.70 d: *nyajño 'tithipūjanam*) by offering food and hospitality. For details cf. GONDA (1980 b), pp. 413ff.; KANE 2, pp. 749–756. For *ātithyavidhi* cf. *Āhnikaprakāśa* pp. 433,20–459,12.

¹² For the so called *rājopacāras* cf. p. 65.

and a chowry. Already in the *bali* rites (standing in the tradition of the GSs) certain offerings which resemble the ones occurring in the *pūjā* are deposited on the ground. In the *sarpabali*¹³ snakes are treated as guests to whom water for bathing, collyrium, a mirror, garlands and garments are offered. In the *śrāddha*, Brahmins – substituting the deceased fathers – accept similar offerings.¹⁴ In the ceremony of the return of the Vedic student to his home (*samāvartana*) certain similar elements occur: The student is adorned, clothed and looks into the mirror.¹⁵ However, continuity of elements does not signify identity of rites.

Apart from etymological derivations of the word *pūjā* by Western scholars, the Indian tradition has offered etymologies¹⁶, which cannot be discussed here.

TEXTUAL SOURCES

The number of textual sources dealing with the *pūjā* of which only a part has been printed is enormous. Broadly the following categories can be distinguished:

1. Normative texts giving rules for the performance:
 - a) These are mainly parts of the anonymous literature of the *Purāṇas* (where the instructions are given by a deity or a seer) and based on their authority works such as compendiums (*nibandha*) belonging to the category of *dharmaśāstra* literature (see daily duties [*āhnika*]¹⁷).

¹³ Cf. Pāraskara GS 2.14.12; WINTERNITZ (1888), pp. 251ff.

¹⁴ Cf. ĀGS 4.7.10 and 4.8.1; also CALAND (1893), p. 8.

¹⁵ Hiranyakeśi GS 1.3.10.4ff., ĀpGS 5.12.6ff. and VaiSS 2.13–2.14; also GOUDRIAAN (1969–70), p. 200, n. 12.

¹⁶ Cf. Śiva–Purāṇa, Vidyeshvara–Sāphitā chap. 16, v. 29–30: The meaning (of the word *pūjā*) is expounded in the Vedas as "that by which *pū*–(r) is produced (*jā-yate*)". *Pū*(r) means the achievement of the fruit, i.e. the pleasures: This is produced (*jāyate*) by the concerned act. By interpreting pleasures as (all that is) desired, we arrive at aspirations and learning. Thus the meaning of the word *pūjā* is well-known among the people as well as in the Vedas. – Another etymology occurs in Kulārnavatantra 17.70: Because it destroys [the effects] of previous (*pūrva*) births, because it prevents births (*janma*) and deaths and because it gives complete (*sampūrṇa*) fruit, it is called *pūjā*. – For an explanation of methods and values of traditional etymologies cf. GONDA (1955).

¹⁷ Cf. GONDA (1977 b), pp. 658–659, where important works on *āhnika* are mentioned; also GONDA (1977 a), p. 284. KANE 1, pp. 1001–1003 lists about sixty-five titles of such works. For the principal daily rites of Brahmins cf. KANE 2, pp. 646ff.

- b) The manuals (*prayoga*) specifically compiled for the practical use consist of brief instructions for the performance of rites along with the *mantras* to be employed. A similar purpose is achieved by those books which form part of the so called modern "bazaar literature"¹⁸, which enable the devotee to perform his own *pūjā* according to the given instructions. Cassette tapes with the pre-recorded text of *pūjās*, which are now available for sale, serve the same purpose of avoiding the need for a priest as a mediator.

2. Literary texts or historical documents describing an actual performance of *pūjā* as it took place on a particular occasion.

For a study of *pūjā* practices of by-gone times one can refer to the textual sources mentioned under (1 a) which show how in an ideal case the ritual was to be performed. *Prayoga* texts (1 b) are few due to the importance of the oral tradition in olden times. However some texts contain both a discussion of rulings and a separate *prayoga* part¹⁹. Accounts of *pūjās* in literary or historical works (2) which could give a realistic picture of the actual performance are rare.

For an understanding of the current performance, the actual practice can be observed with its many local and sectarian peculiarities in addition to the texts mentioned under (1 b).

1. Normative Texts

- a) Although the ritual of *pūjā* shows many elements of the Vedic religion, the ritual itself, defined as an offering of a sequence of services (*upacāra*) mainly to an idol (*mūrti*) of a deity belongs to the post-Vedic religion.

Among the earliest textual²⁰ sources referring to it are the appendices (*pariśiṣṭa*) to the GŚs which treat of those topics that later authors found neglected by the Sūtras. While the Sūtras deal with rituals²¹ like the

¹⁸ I.e. popular religious literature for the devotee's practical use. These are usually comparatively cheap booklets of limited circulation, sold in bookshops in front of temples or on the pavements. If Skt. texts are provided their edition is never a "critical" one in our sense of the word.

¹⁹ E.g. PP pp. 97,16-166,9 (general description) and pp. 126,21-151,9 (*prayoga*); Tṛbhā pp. 23,26-60,13 (*pūjāvidhi*) and pp. 94,23-113,25 (*prayoga*); Ācārabhūṣaṇa pp. 175,21-219,12 (*pūjāvidhi*) and pp. 219,13-222,30 (*prayoga*).

²⁰ It can be assumed that *pūjā* was practiced before the time of written texts and that it might have existed among the members of the non-Aryan community at an early time. This problem, however, cannot be discussed here.

²¹ Cf. GONDA (1977 b), pp. 556ff. for the topics treated of in the GŚs.

*saṃskāras*²², sacrifices (*yajña*), *bali* offerings²³ to be performed by the householder, the *pariśiṣṭas* also contain descriptions of typically post-Vedic rites to be performed for idols of Hindu deities.

The important appendix to the BGS shows Hindu ritual at an early stage mixed up with Vedic ritual. Praśna 2, Adhyāya 13 to 22, 3.3-15 and 4.2 particularly deal with

- the consecration of an idol of Viṣṇu, with an extensive description of the ritual,
- the ritual of the adoration of Mahāpuruṣa, a form of Viṣṇu,
- the ceremony of the bathing of Viṣṇu,
- the consecration of an idol of Rudra-Śiva,
- the adoration of Mahādeva, a form of Rudra-Śiva,
- the ceremony of the bathing of Rudra,
- the second consecration of an idol, to be performed in case its worship has been neglected for a specific period,
- the ceremony of the bathing of Deva, a form of Rudra-Śiva,
- general rulings concerning the *pūjā* of Viṣṇu and Rudra-Śiva, the persons allowed to take part in it, and where and when to perform it,
- worship of Durgā, Upāśruti, Śrī, Sarasvatī, Viṣṇu, Ravi, Jyēṣṭhā, Vināyaka, Rudra,
- the *bali* oblation to Dhūrta (Skanda, Kārttikeya).²⁴

Among the offerings made to the idol of Viṣṇu²⁵ are a seat (*kūrca*), water for washing the feet (*pādya*), water for sipping (*ācamanīya*), *arghya* (water), sandalwood paste (*gandha*)²⁶, garland (*mālya*), flowers (*puṣpa*), incense (*dhūpa*), lamp (*dīpa*) and food (specified as *pāyasa*).

VaiSS 4.10-12²⁷ contains a description of Viṣṇu's worship similar to the one occurring in the appendix to BGS. While dealing with the daily *pūjā* it lists a number of offerings which are to be accompanied by the recitation of Vedic *mantras*. The BGS as well as the VaiSS are South Indian texts, the youngest of the Taittirīya school.²⁸

²² For the difficulty of translating this term cf. GONDA (1980 b), p. 364.

²³ Among these, the *sarpabali* shares certain elements with the *pūjā*, cf. p. 31.

²⁴ According to HARTING's preface to his edition and translation of parts of the *Parīśiṣṭa*, p. XIX.

²⁵ Cf. Praśna 2, Adhyāya 13.

²⁶ *Gandha* means scent; but in current Mahārāṣṭrian practice it is taken as equivalent to *candana* (sandalwood paste).

²⁷ Ed. and trans. by HARTING, appendix 1, pp. 59-64, and by CALAND. - Cf. further the section on appeasing of the heavenly bodies (*grahaśānti*).

²⁸ For the VaiSS being regarded as representing a school of the Taittirīyas cf. GONDA (1977 b), p. 595.

Another South Indian text which is later than Baudhāyana is the Āgṇiveśya GS. This late text covers many topics which are not occurring in the old GSs.²⁹ Section 2.4.10 treating of worship (*devatārādhanā*), mentions the *pūjā* of Viṣṇu with the offering of *abhiṣeka*, *āvāhana*, *vastra*, *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *anulepana*, *arghya*, *pādya*, *ācamanīyaka*, *naivedya*, *tāmbūla*, *udvāsana*, accompanied by the recitation of Vedic *mantras*. Section 2.4.11 describes the *pūjā* of the sun with *āvāhana*, *gandha*, *puṣpa*, *dhūpa*, *dīpa*, *pādya* and *udvāsana*.

Another source is the appendix to the ĀGS pp. 168, 14–169³⁰, where the procedure of *pūjā* is described with the following services: 1. Invocation (*āvāhana*), 2. seat (*āsana*), 3. water for washing the feet (*pādya*), 4. *arghya* (water offered at the respectful reception of a guest), 5. water for sipping (*ācamanīya*), 6. bath (*snāna*), 7. garments (*vastra*), 8. sacred thread (*upavīta*), 9. sandalwood paste (*gandha*), 10. flowers (*puṣpa*), 11. incense (*dhūpa*), 12. lamp (*dīpa*), 13. food (*naivedya*), 14. mouth perfume (*mukha-vāsa*), 15. hymn (*stotra*) and prostration (*praṇāma*), and 16. circumambulation (*pradakṣiṇā*) and dismissal (*visarjana*).

Further the Rgvidhāna³¹ should be mentioned, a collection of precepts regarding the performance of rites, traditionally attributed to Śaunaka. It describes the worship of Viṣṇu³² with each offering to be accompanied by the recitation of a stanza from the PS (RV 10.90). The worship is preceded by the performance of *nyāsa*³³ for which again the PS is employed. The following services are to be offered (cf. section 3.31.6–10): 1. Invocation (*āvāhana*), 2. seat (*āsana*), 3. water for washing the feet (*pādya*), 4. *arghya* (water offered at the respectful reception of a guest), 5. water for sipping (*ācamanīyaka*), 6. bath (*snāna*), 7. garments (*vastra*), 8. sacred thread (*yajñopavīta*), 9. anointing with unguents (*anulepana*), 10. flowers (*puṣpa*), 11. incense (*dhūpaka*), 12. lamp (*dīpaka*), 13. food (*nivedana*), 14. prostration (*namaskāra*), 15. circumambulation (*pradakṣiṇā*), and 16. gift (*dakṣiṇā*).

Much material for the study of *pūjā* is scattered in the bulk of the later parts³⁴ of the Purāṇic literature, where the *pūjā* occurs as closely con-

²⁹ Cf. GONDA (1977 b), pp. 481, 586, 592–595.

³⁰ Cf. further section 189.12–25.

³¹ This text consists of passages of different age, cf. GONDA's introduction p. 5 to his translation of the Rgvidhāna.

³² Cf. sections 3.29–31.

³³ For *nyāsa* cf. p. 121.

³⁴ HAZRA (1975), pp. 188–189 distinguishes two stages of Purāṇic literature: "In the first stage, which covered a period ranging approximately from the begin-

nected with observances (*vratā*). The *dharmaśāstras* quote frequently from these sources. The Śiva-Purāṇa in particular contains much material on *pūjā*; BhP 11.27 gives a frequently quoted account of *pūjā* showing Tāntric influence. The *māsamāhātmyas* describe *vratas* and occasional *pūjās* to be performed in each month. They occur in various parts of e.g. Padma-Purāṇa and Garuḍa-Purāṇa, chapters 116 to 137; Nārada-Purāṇa 4.110 to 4.124 and Agni-Purāṇa, chapters 175 to 200 mention *vratas* according to the lunar day (*tithi*) of their occurrence.

Pūjā is an important topic of Tāntric or Āgama literature³⁵ of the Śaivas³⁶, the Vaiṣṇavas (those of the Pañcarātra³⁷ and the Vaikhānasa³⁸ school), the Śāktas³⁹, and of different smaller groups like Pāsupatas, Nāthas, worshippers of Dattātreya, Vīra-Śaivas⁴⁰ etc.

Further material is found in parts of the later *smṛti* literature, the Viṣṇusmṛti, and the YS. The Viṣṇusmṛti (of uncertain age, but not among the earlier *smṛtis*) describes the worship of Viṣṇu with Vedic *mantras* in the

ning of the third to the end of the fifth century A.D., the Purāṇas dealt only with those topics on Hindu rites and customs which formed the subject-matter of the early Smṛti Samhitās such as those of Manu and Yājñavalkya. (He explains in the footnote: 'These topics are: Varṇāśrama-dharma, Ācāra, Āhnikā, Bhakṣyābhakṣya, Vivāha, Āsauca, Śrāddha, Dravya-suddhi, Pātaka, Prāyaścitta, Naraka, Karmavipāka and Yuga-dharma.') But in the second stage, which began from about the beginning of the sixth century A.D., we are astonished to find a well marked improvement on the varieties of the Smṛti-topics. In this stage the new topics added relate mainly to various kinds of gifts, initiation, sacrifices to the planets and their pacification. Homa, consecration (*pratiṣṭhā*) of images etc., Saṃdhyā, glorification of Brāhmins and their worship, glorification of holy places, Tithis, Utsarga, Vrata and Pūjā. These topics are found neither in the works of Manu and Yāj. (To this he adds in a footnote: 'The Yājñavalkya-smṛti contains verses on Vināyaka-pūjā and Graha-sānti.') nor in the Purāṇas, or portions thereof which were written earlier than about the beginning of the sixth century A.D."

³⁵ For a general introduction to Āgamas cf. GONDA (1977 a), pp. 1–6.

³⁶ Cf. GONDA (1977 a), pp. 163–215.

³⁷ Cf. GONDA (1977 a), pp. 39–139; SMITH (1975–1980); RANGACHARI (1931).

³⁸ For the literature of the Vaikhānasas cf. GONDA (1977 a), pp. 140–152; cf. Kāśyapa-Jñānakāṇḍa, translated by GOUDRIAAN (sections on image installation and worship) and ibid. (1969–70).

³⁹ GUPTA in GUPTA/HOENS/GOUDRIAAN (1979), pp. 121–162 has endeavoured to give a general survey of Tāntric *pūjā* (with photographs) based on the PKS (17th cent. A.D.); cf. also NOWOTNY (1957); for the Śāktāgamas cf. GOUDRIAAN/GUPTA (1981).

⁴⁰ For the literature of these groups cf. GONDA (1977 a), pp. 216–231. For the *pūjā* of the Kānpaṭā yogins cf. UNBESCHEID (1980), pp. 82ff.

chapters 65 to 66. The following services occur: *āvāhana*, *arghya*, *pādya*, *ācamanīya*, *snāna*, *anulepana*, *alaṅkāra*, *vāsas*, *puṣpa*, *dhūpa*, *dīpa*, *madhuparka*, *naivedya*, *cāmara*, *vyajana*, *mātrā* (= *ādarsa*, according to the commentary *Keśavavaijayanī*), *chatra*, *yāna* (= *śibikā*), *āsana* (= *simhāsana*). The YS mentions the worship of Vināyaka and the nine heavenly bodies in its first chapter, verses 270ff.; but this chapter is not an original part of the work.⁴¹ Other *smṛti* texts are quoted by the compendiums (*nibandha*) as authorities on *pūjā*, of which many are unfortunately lost.

Of the many *nibandha* texts which are based on the authority of the *Grhyasūtrapariśiṣṭas*, *smṛtis*, *Purāṇas* and *Āgama* texts only a few can be mentioned here.⁴² Lakṣmīdhara's *Kṛtyakalpataru (vratakāṇḍa)*⁴³, written between 1125 and 1145 A.D.⁴⁴, and Hemādri's *Caturvargacintāmaṇi (vratakāṇḍa)*, written between 1260 and 1270 A.D.⁴⁵, are rich sources of information on observances (*vrata*) which usually include occasional *pūjās* as part. Devaṇṇabhaṭṭa's *Smṛticandrikā* (written after 1150 A.D.)⁴⁶ contains a long section⁴⁷ on the worship of deities. The *Nityācārapaddhati* by Vidyākara Vājapeyin (between 1350 and 1500 A.D.)⁴⁸ treats of *pūjā* (pp. 513, 18ff.); so does the *Nityācārapradīpa* by Narasimha Vājapeyin (later than 1400)⁴⁹ in vol. 1, pp. 518, 8–804, 4⁵⁰. Both works were popular in Orissa. The *Smṛtitattva* by Raghunandana (between 1510 and 1580 A.D.)⁵¹ enjoyed great popularity in Bengal until recently. It consists of 28 parts with titles ending in *tattva*, of which the *Tithitattva* (= vol. 1, pp. 1–188) describes the festival of Durgā (pp. 64–104) and the *Āhnikatattva* (= vol. 1, pp. 326–465) includes *pūjā* (pp. 396–419). Further material is contained in the *Ekādaśītattva* (= vol. 2, pp. 1–105), the *Vrata-tattva* (= vol. 2, pp. 151–161), the *Durgārcanapaddhati* (= vol. 2, pp. 659–683).

⁴¹ Cf. LOSCH (1927), pp. XX–XXII, and HAZRA (1975), p. 189, n. 2, quoted above in n. 34.

⁴² Cf. KANE for detailed information on works on *dharmaśāstra*.

⁴³ It seems that there exists an unpublished *Pūjākāṇḍa* (cf. KANE 1, pp. 664–665, n. 914).

⁴⁴ Cf. KANE 1, p. 677.

⁴⁵ Cf. KANE 1, pp. 752–753.

⁴⁶ Date according to KANE 1, p. 740.

⁴⁷ Vol. 2: *Āhnika*, pp. 531–561.

⁴⁸ Cf. KANE 1, p. 1054.

⁴⁹ Cf. *ibid.* The work was composed before 1565 A.D. Cf. VON STIETENCROON (1980), p. 258.

⁵⁰ Cf. further KANE 2: *sarvavyādhisādhārāṇi pūjā (rogaśānti)* pp. 172, 13–174, 11.

⁵¹ Cf. KANE 1, p. 897.

Nīlakaṇṭha (literary activity between 1610 and 1645)⁵² composed the *Bhagavantabhāskara*, divided into twelve *mayūkhās*, of which the *Ācāra-mayūkha* (pp. 58, 25–74, 31) describes the *pañcāyatanapūjā*. The most elaborate treatise on *pūjā* so far edited is the *Pūjāprakāśa* by Mitramiśra⁵³ whose literary activity was between 1610 and 1640 A.D.⁵³ It forms the fourth part of the twenty-two sections of a monumental work called *Vīramitrodaya*. Apart from the PP dealing exclusively with *pūjā* the *Āhnika* (pp. 380–387) and the *Bhakti* (pp. 80–123) contain sections on *pūjā*. The PP is divided into several parts according to the five deities: Viṣṇu, Śiva, Sūrya, Durgā and god Brahman, which were probably the main deities worshipped in northern India at that time. The work consists of extensive quotations from the appendices to the GSs, the *smṛtis*, *Purāṇas* and *Tantras*. Occasionally the author explains rare words but mostly restricts himself to collect material from various sources on relevant points. The text is available in only one uncritical edition. It is divided by short titles, which were possibly inserted by the editor. A table of contents of this important work is provided in the following to give a better idea about its contents. I partly follow the divisions by short titles of the printed work but deviate where they do not seem appropriate.

Excursus: Contents of the *Pūjāprakāśa*

A. Viṣṇupūjā (pp. 1–193)

I. General considerations (pp. 1, 3–33, 9)

1. Definition of *pūjā* (p. 1, 4–1, 13)
2. Authorization (pp. 1, 14–3, 10)
3. Time (pp. 3, 11–4, 2)
4. Fruits of *pūjās* of various deities, esp. *viṣṇupūjā* and the necessity of daily performance (pp. 4, 3–8, 6)
5. Places/objects of *pūjā*, esp. the *śālagrāma* stone (pp. 8, 7–24, 3)
6. Fruits of different acts of *viṣṇupūjā* (pp. 24, 4–33, 9)

II. Rules for the different services offered and materials used in the *pūjā* (pp. 33, 10–97, 15)

1. Arrangement of vessels and mixtures with which they are filled (pp. 33, 10–34, 16)
2. Materials for bath (pp. 34, 17–37, 4)
3. Garments (pp. 37, 5–38, 7)

⁵² Cf. KANE 1, p. 941.

⁵³ According to KANE 1, p. 953.

4. Sacred thread and ornaments (pp. 38,8-39,1)
5. Fragrant substances, esp. sandalwood paste for smearing on the idol (pp. 39,2-41,21)
6. Flowers and plants (pp. 41,22-72,13)
7. Incense (pp. 72,14-74,11)
8. Lamps (pp. 74,12-77,14)
9. Food offerings (pp. 77,15-86,3)
10. Ingredients of the betel offering (p. 86,4-86,23)
11. Fan and mirror (pp. 86,24-87,4)
12. Ceremony of waving lamps and/or camphor (*ārātrika*) (p. 87,5-87,13)
13. Circumambulation, prostration and *stotra* recitation (pp. 87,14-89,18)
14. Offering of other items (p. 89,19-89,24)
- ✓ 15. *Homa* (pp. 89,25-90,4)
16. Wearing of previously offered flowers (*nirmālya*) and drinking holy water (*tīrtha*) (pp. 90,5-92,2)
17. Singing, dancing etc. (pp. 92,3-94,2)
18. Recitation of sacred texts (pp. 94,3-95,5)
19. Material used for the devotee's seat (pp. 95,6-96,16)
20. Waking up the deity (pp. 96,17-97,15)

III. The performance of the *pūjā* (pp. 97,16-166,9)

1. Rules for the performance of daily *pūjā* according to different authorities (pp. 97,16-126,20)
 - Introduction (p. 97,17-97,24)
 - a) Āśvalāyana-Gr̥hyasūtrapariśiṣṭa⁵⁴ (pp. 97,25-99,5)
 - b) "Śaunaka"⁵⁵ (pp. 99,6-110,17)
 - c) R̥gvidhāna⁵⁶ (pp. 110,18-112,25)
 - d) Baudhāyana-Gr̥hyasūtrapariśiṣṭa⁵⁷ (pp. 113,1-114,13)
 - e) Viṣṇudharmottara (pp. 114,14-115,7)
 - f) Bhāgavata-Purāṇa, eleventh Skandha⁵⁸ (pp. 115,8-122,11)
 - g) Simple *pūjā* according to several authorities (pp. 122,12-123,12)

⁵⁴ Pariśiṣṭa to ĀGS pp. 168,22-169,16 = PP pp. 98,1-99,2.

⁵⁵ Passage cannot be located in the Śaunakīya.

⁵⁶ Cf. R̥gvidhāna 3.30.1ff.

⁵⁷ Cf. Pariśiṣṭa to BGS (ed. HARTING), chap. 14.

⁵⁸ Cf. BhP 11.27.1-49.

- (1.) Excursus: *Mudrās* according to the "Samgraha" (pp. 123,13-126,20)
2. The performance (*prayoga*) of daily *pūjā* compiled from the same sources (pp. 126,21-151,9)
 - a) Āśvalāyana-Gr̥hyasūtrapariśiṣṭa (pp. 126,22-129,1)
 - b) "Śaunaka" (pp. 129,2-138,18)
 - c) R̥gvidhāna (pp. 138,19-140,1)
 - d) Baudhāyana-Gr̥hyasūtrapariśiṣṭa (pp. 140,2-142,9)
 - e) Viṣṇudharmottara (pp. 142,10-144,10)
 - f) Bhāgavata-Purāṇa, eleventh Skandha (pp. 144,11-149,11)
 - (f) Excursus: *Stotras* accompanying the prostration (pp. 149,12-150,25)
 - g) Simple *pūjā* to be performed by Śūdras (p. 151,1-151,9)
3. Occasional *pūjās* (pp. 151,10-166,9)
 - a) *Naimittikapūjās* (pp. 151,10-154,20)
 - b) *Kāmyapūjās* (pp. 154,21-165,8)
- (3) End: Different types of *pūjā* give bigger or smaller fruits with respect to worldly enjoyment (*bhukti*) and to purification of the mind which is the precondition for *mukti* (pp. 165,9-166,9)

IV. Deficiencies (*aparādha*) in *pūjā* and atonements (*prāyaścitta*) (pp. 166,10-191,18)

1. Thirty-two deficiencies and atonements according to VP (pp. 166,11-188,7)⁵⁹
2. Thirty-two deficiencies according to the "Āgama"⁶⁰ (pp. 188,8-189,2)
3. Reading of chapters from the BhG as atonement for deficiencies and further list of deficiencies (pp. 189,8-191,18)

V. Gifts (*dāna*) to be offered to Viṣṇu (pp. 191,19-192,19)

(A) Colophon (pp. 192,20-193,6)

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⁵⁹ Cf. VP chap. 129.3 to 136.

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⁶¹ Cf. *Pariśiṣṭa* to BGS (ed. HARTING), chap. 17.

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 1. Method of performing *pūjā* (pp. 374,12–381,17)
 2. Procession in a chariot (pp. 381,18–383,4)

(E.) Final stanza and colophon (p. 383,5–383,20)

The *Nirṇayasindhu* by Kamalākara Bhaṭṭa (written 1612 A.D.), a text which together with the DhS enjoys high authority in the Deccan, treats of the installing of idols and their worship elaborately in the first half of the third *pariccheda*, quoting works like the appendix to the BGS, the *Viṣṇusmṛti* and *Rgvidhāna*. Anantadeva (third quarter of the 17th century A.D.)⁶² wrote the *Smṛtikaustubha*, consisting of several parts called *ādhitis*, of which the *Samvatsaradīdhiti* (pp. 83–580) deals extensively with the practices connected with *vratas*. Viśvanātha's VR (1736 A.D.) treats of the *vratas* arranging them according to the lunar day (*tithi*) of their occurrence (e.g. *ekādaśīvrataṇi*, *caturdaśīvrataṇi* etc.).

The DhS by Kāśinātha Upādhyāya (written 1790/91 A.D.) is partly based on the *Nirṇayasindhu*. It contains a section on the daily *pūjā* (pp. 573,12–577,29) and further deals with *vratas* and festivals to be performed during the year.

Of the rather modern works the *Ācārabhūṣaṇa* (1819 A.D.) pp. 175,21–240,8 by Tryambak Rām Ok and the *Ācārendu* (1838 A.D.) pp. 140,28–195,25 by Tryambak Nārāyaṇ Māṭe should be mentioned here.

b) For the study of the current *pūjā* practices in Mahārāṣṭra the manuals written as guides for practical use, e.g. the RVBKS⁶³ should be mentioned. Such texts do not discuss theoretical questions as the *nibandhas* do, but supply accurate instructions for the performance of the rituals and the sequence of *mantras* to be employed, of which often only the

⁶² Cf. KANE I, p. 963.

⁶³ Cf. p. 101 for this manual.

beginning is quoted. Books sold on the roadside, in front of temples or by specialized bookdealers attempt to guide the devotee in his *pūjā*.⁶⁴ Often these books contain translations of the Skt. *mantras* into vernaculars. The explanations are usually brief; much is taken for granted as one can expect a Hindu reader to be familiar with the practice of worship.

2. Descriptive Texts

Occasionally accounts of *pūjā* performances occur in literary or other texts, which rather aim at a faithful description than at an idealized picture of *pūjā* as it ought to be performed according to the rulings of the *śāstras*. A description of the worship of Cakradhara whom the Mahānubhāvas regard as a deity (one of the *pañcakṛṣṇas*) is found in the *Pūjāvasara* (*Nityadinī Līlā*) by Bāidevbās⁶⁵, written about 1278 A.D. in Old Mar. The text describes in detail the daily routine of Cakradhara and the worship offered to him by his disciples, offerings of garlands of flowers, of sandalwood paste, waving of the *āratī* accompanied by singing of a *jatī*⁶⁶, prostration, offering of betel and recitation of the "Mantra-avasaru" (traditionally understood as the PS).

In the Āin-I-Akbarī⁶⁷ an account on "īśvara-pūjā or divine worship" occurs as witnessed by a non-Hindu. The different services offered in the ritual are minutely described.

OBJECTS OF PUJĀ

Most common objects of *pūjā* (as understood in a broad sense) are idols (*mūrti*, *pratimā*, *arcā*) which will be dealt with later. But the idol is only one of many "places of *pūjā*" (*pūjāsthāna*, *pūjāpada*), i.e. objects suitable to receive worship or honour, which are mentioned by the texts. Thus the PP – quoting many sources – lists the following objects:

PP p. 8,8–10 (quoting *pariśiṣṭa* to ĀGS p. 168,19f. with *v. l.*): Water, fire, sun, *sthaṇḍila* (an open ground prepared for sacrifice); PP p. 8,12–13 (quoting Śātātapa): Earth, sky, food, gold, Brahmins, cows,⁶⁸

⁶⁴ Cf. the remarks on the so called bazaar literature n. 18, p. 32.

⁶⁵ Printed in TULPULE (1970), pp. 37–47.

⁶⁶ *Jatī* is a term for a metric composition otherwise known as *āratī*. Cf. n. 246, p. 70.

⁶⁷ Cf. vol. 3, pp. 301–303.

⁶⁸ Mitramisra, PP p. 8,15–17 notes that earth, water and sky are thought to be receptacles of the deity while food, gold, Brahmins and cows are not, as this

PP p. 9,10-11 (quoting Brahma-Purāṇa): Vessel (*kumbha*), (the space) "on a lotus" (*kamalopari*)⁶⁹, teacher, parents;

PP p. 9,24-25 (quoting BhP 11.11.42): Vaiṣṇavas, wind, heart⁷⁰, all beings;

PP p. 10,1-2 (quoting BhP 11.3.55): (Unexpected) guests;

PP p. 9,17-20 (also Kālika-Purāṇa 60.32): (Stones like) *dvārakāśilā* or *śālagrāma*⁷¹, (aniconic forms like) *liṅga*, (attributes like) book, (weapons like) trident and sword (for Durgā);

PP p. 10,17: *yantra*.

Āgñiveśya GS 2.4.10 mentions further *maṇḍala*; Kulārnavatantra 6.73 also winnowing fan (*śūrpa*), wall, sheet of cloth, (cloth)board (on which a drawing is found), one's head or heart.

These objects of *pūjā* occur again and again in various texts.⁷² The Pāñcarātra system knows four places to which worship is simultaneously offered (*catuṣṭhānārcana*): Vessel (*kumbha*), *maṇḍala*, idol (*bimba*), and fire.⁷³

Different kinds of offerings are enjoined for these objects according to their nature. Thus water for washing the feet (*pādya*) which is offered to an idol cannot be offered to fire, as it would be extinguished thereby.⁷⁴ The sun is worshipped with recitation of hymns from the three Vedas, the fire by offering oblations, Brahmins by offering hospitality, cows by giving fodder, fellow Vaiṣṇavas by brotherly affection, the heart and the sky by contemplation, wind by regarding it as *prāṇa*⁷⁵, water by offering water mixed with other offerings, the *sthaṇḍila* by *mantras*, the deity within one's own body is worshipped with comforts (*bhoga*)⁷⁶ (imagined to be offered to the Lord), all beings by regarding all as equal.⁷⁷

mitates against the practice of honourable men. These objects are mentioned as receptacles only for their glorification.

⁶⁹ I.e. deities worshipped on the different parts of a drawing of a lotus. Cf. also Parama-Samhitā 4.79.

⁷⁰ PP p. 8,19 (quoting "Manu").

⁷¹ In the *śālagrāma* also other deities than Viṣṇu can be invoked and worshipped (cf. PP p. 9,19-20).

⁷² Cf. Rgvidhāna 3.29.2-4; BhP 8.16.28, 11.3.55 and 11.11.42; Parama-Samhitā 4.62f.

⁷³ Īśvara-Samhitā 13.101.

⁷⁴ Ācārendu p. 177,26; cf. also Parama-Samhitā 4.62.

⁷⁵ Cf. Mitramiśra, PP p. 10,7 explaining *mukhyadhiyā* by *prāṇabuddhiyā*.

⁷⁶ Cf. Mitramiśra, PP p. 10,7-9 explaining *bhogaiḥ* as *śrākcandanādīnā*.

⁷⁷ BhP 11.11.43-45; also Rgvidhāna 3.42.3; PP p. 10,1-9 (quote from BhP with Mitramiśra's comm.); Ācārendu p. 177,28-30.

The objects listed so far are still worshipped or honoured on certain occasions. A few examples from contemporarily performed rituals and classical texts are provided: Worship of water is known e.g. from the *pūjā* of the river Gaṅgā on the day of Daśaharā⁷⁸. Fire worship is well known from sacrificial ceremonies; a *pūjā* of the fire is performed on Holikā day.⁷⁹ The sun is worshipped by repetition of *mantras* in the *saṃdhyā* rite; it is one of the deities of the *pañcāyatana*⁸⁰ and the main deity of several *vratas*. The *sthaṇḍila* is the offering place for Vedic sacrifices to which worship is paid first.

Worship of the earth (*bhūmipūjā*) occurs e.g. before the construction of a new building. *Pūjā* of the sky is mentioned in PP pp. 284,12ff.; I am not aware of a contemporarily performed *pūjā* offered to the sky.

Food becomes an object of worship at the *govardhanapūjā*⁸¹ (*anna-kūṭa*), i.e. the worship of (the natural Govardhana hill in Vṛndāvan or a "mountain" of cowdung or of food offerings, in which the idol of Kṛṣṇa in his child form (*bālakṛṣṇa*) is placed. Golden coins are worshipped as representing the goddess Lakṣmī in the *lakṣmīpūjā* during Dīpāvalī⁸². Brahmins are frequently worshipped at the end of occasional *pūjās*⁸³. The sacredness of the cow is well-known and need not be discussed further. A cow with a calf is worshipped on Govatsadvādaśī (Mar. Vasūbāras)⁸⁴.

Mitramiśra in PP p. 9,14 remarks that a vessel (*kumbha*, *kalaśa*) is used in the Durgā worship⁸⁵ particularly, but in festivals all gods can be invoked in it. The vessel, which is imagined to be the seat of the universe, is of great importance in many *pūjās*. It is never kept empty but is filled (*pūrṇakalaśa*) with auspicious objects while Vedic *mantras* are recited. In the *puṇyāhavācana* ceremony⁸⁶, a ritual performed to secure an auspicious day, the following *mantras* are employed in connection with the vessel: With RV 9.17.4 (*ā kalaśeṣu dhāvati* ...) the vessel is established on a heap of grains;

⁷⁸ *Jyestha śukla daśamī*; cf. DhS p. 96,19ff.

⁷⁹ *Phālguna śukla paurṇimā*; cf. DhS p. 267,8f.

⁸⁰ For the *pañcāyatana* cf. pp. 49-51.

⁸¹ Cf. DhS p. 218,29f., which mentions a Govardhana made of cowdung.

⁸² *Āśvina amāvāsyā*; cf. DhS pp. 214,24ff.

⁸³ For the worship of the Brahmin cf. pp. 197ff.

⁸⁴ *Āśvina kṛṣṇa dvādaśī*; cf. DhS p. 210,23f.

⁸⁵ Cf. the *ghaṭa(kalaśa)sthāpana* on the first day of the Devīnavarātra from *āśvina śukla pratipadā* to *navamī*; cf. DhS p. 176,1ff.

⁸⁶ According to the modern *prayoga* text RVBKS fol. 126a 2-11. For the *puṇyāhavācana* cf. DIEHL (1957) and GONDA (1972), pp. 7ff.

with RV 10.75.5 (*imam me gaṅge yamune sarasvatī ...*) it is filled with water to which one adds
 with RVKh 5.87.9 (*gandhadvārām durādharṣām ...*) sandalwood paste (*gandha*),
 with TS 4.2.9.2 (*kāṇḍāt kāṇḍāt prarohantī ...*) blades of *dūrvā* grass,
 with RV 10.97.5 (*aśvatthe vo niśadanam ...*) twigs of five different trees or five twigs of the mango tree,
 with RV 10.97.15 (*yāḥ phalinīr yā aphalā ...*) areca nut(s),
 with RV 5.82.3 (*sa hi ratnāni dāśuṣe ...*) jewels (*ratna*) which are usually substituted by an offering of unbroken grains (*akṣata*),
 with RV 2.35.10 (*hiranyarūpaḥ sa hiraṇyasaṃdṛk ...*) gold (i.e. usually coins);
 with RV 3.8.4 (*yuvā suvāsāḥ parivīta ...*) a garment⁸⁷ is put around the vessel.

The *kalaśa* is then covered with the leaves of the twigs of the mango tree or of the branches of several sacred trees which had been inserted in the vessel before.

With TS 1.8.4.1b (*pūrṇā darvi parā pata ...*) a shallow dish filled with rice or other grains (*pūrṇapātra*) is set on the vessel. On this dish full of grains an auspicious symbol like the *svastika* or a lotus may be drawn with *kunkuma*, on which the main deity (invoked in an idol or an areca nut) is placed. On other occasions a vessel topped with a coconut is worshipped as Varuṇa, the deity of water.

The *pūrṇakalaśa* is a symbol of plenty and welfare.⁸⁸ It is believed to fulfil the desires of its owner and produce various treasures.⁸⁹ The drawing of a lotus (often with eight petals [*aṣṭadalapadma*]), being a symbol of the cosmos⁹⁰, occurs especially in Tāntric texts as a *maṇḍala* in which divinities are invoked.

The honouring of teachers is very common in India and especially practiced on the day of Vyāsapaurṇimā⁹¹; likewise parents are to be treated and served with respect⁹². The fellow Vaiṣṇava is honoured by

⁸⁷ The reading *hiranyam* of RVBKS (repetitive) can be corrected to *vastram* (garment) following BBKS, *Samśkarakāṇḍa*, fol. 31 a. 12-13.

⁸⁸ Cf. GONDA (1980a), pp. 131ff.; COOMARASWAMY (1928-1931) pt. 2, pp. 61ff.; MALLMANN (1963), pp. 242-243 (*kalaśa, kumbha, ghaṭa*).

⁸⁹ Cf. BOSCH (1960), p. 112.

⁹⁰ Cf. already Chāndogya-Up. 8.1.1-3.

⁹¹ *Āṣāḍha paurṇimā*; cf. DhS p. 111, 13f. Cf. BhG 17.14:

devadvijaguruprājñapūjanam ... tapa ucyate ||

⁹² Cf. Taitt.Up. 1.11: *mātṛdevo bhava | pitṛdevo bhava | ācāryadevo bhava | atithidevo bhava |*

bowing to his feet⁹³ by those Vaiṣṇavas belonging to the Vārkaṇ tradition in Mahārāṣṭra. The wind (*marut*) – one of the five elements – is known as a deity of Vedic times.⁹⁴

In Tāntric forms of worship deities are worshipped and meditated upon as residing in the devotee's heart (spoken of as the lotus of the heart). All beings as object of worship are mentioned in BhP 3.29.22. The (unexpected) guest should be honoured with hospitality according to the rules laid down by the *dharmaśāstras*.⁹⁵

Stones such as the *śālagrāma* are commonly worshipped as deities (cf. p. 50). The *liṅga* is the most common aniconic form used in Śiva worship. Attributes like books and weapons sometimes become objects of *pūjā*, e.g. the worship of books on the day of *sarasvatīpūjā*⁹⁶, the worship of Durgā's trident⁹⁷, and that of tools and instruments during the Devīnavarātra⁹⁸. *Yantras* being diagrams mostly with *mantras* inscribed⁹⁹ and *maṇḍalas* are well-known objects of Tāntric worship. The winnowing fan occurs frequently as a receptacle of items signifying the good fortune of a woman whose husband is living.¹⁰⁰ To objects like a wall, a sheet of cloth or a (cloth) board worship is due when pictures of deities are painted on them. The top of the head (*sahasrārācakra*) (instead of the heart) is a place where the deity is meditated upon in Tāntric *pūjā*.

Other objects of worship not mentioned so far are human beings, like young unmarried girls in the *kumārīpūjā*, and young boys (after their *upanayana*) in the *baṭukapūjā*, further animals like snakes, being worshipped on Nāgapañcamī¹⁰¹, plants like the holy basil (*tulasī*; *ocimum sanctum*), especially on the Tulasīvivāha days¹⁰²; trees like the Banyan (*vaṭa*)

⁹³ Cf. BhP 9.4.19 for embracing of the fellow Vaiṣṇava as a duty.

⁹⁴ For a cult of Vāyu cf. SANKALIA (1941), p. 165 and MAJUMDAR (1943).

⁹⁵ E.g. Āhnikaprakāśa p. 440, 17: *devavat pūjanīyo 'sau sūryodhaḥ so 'tithiḥ smṛtaḥ* / Cf. also n. 92 above.

⁹⁶ *Āśvina śuklapakṣa, mūlanakṣatra*; Cf. DhS p. 186, 16f.

⁹⁷ Cf. PP pp. 326, 21-328, 4 (quoting BhavP), especially p. 326, 22: *caṇḍikāṃ śūlarūpiṇām*.

⁹⁸ Cf. DhS p. 192, 8f.

⁹⁹ Cf. PP p. 10, 18 (quoting Liṅga-Purāṇa): *yantram mantramayaṃ proktaṃ mantrātmā devatēti ca* /

¹⁰⁰ Cf. the offering of *saubhāgyadravyas* p. 156. AVALON (1978), p. 285 remarks that women in Bengal design images of gods on winnowing fans as part of *vratas* and *pūjās*. For the importance of this instrument cf. ABBOTT (1932), pp. 388-389.

¹⁰¹ *Śrāvāṇa śukla pañcamī*; cf. DhS p. 115, 15f.

¹⁰² *Kārttika śukla ekādaśī to paurṇimā*, cf. DhS p. 228, 11f.

tree, which is worshipped by those who observe the *Vaṭasāvitṛivrata*¹⁰³, and the wooden sandals (*pādūkā*) of gods or saintly persons. Very commonly areca nuts represent deities, especially Gaṇapati when worshipped at the beginning of a ceremony or when many deities are placed in a *maṇḍala*¹⁰⁴. A coconut may have a similar function.

These different "places of worship" are said to be worshipped by different kinds of devotees according to their mental capacity. "The god is in fire for those who perform ritual ceremonials, the god is in heaven (the sky) for those who are thoughtful (and offer prayers), in idols for the weak-minded, for the Yogins Hari is in the heart."¹⁰⁵

In BhP 11.27.12 idols are said to be of the following materials¹⁰⁶ and kinds: 1. Made of stone, 2. of wood, 3. of metal, 4. of clay, 5. painted, 6. of sand, 7. mental, 8. of jewels. PP p.11,21-23 (quoting SkP) mentions nine kinds: Idols made of 1. jewels, 2. gold, 3. silver, 4. copper, 5. brass, 6. metal, 7. stone, 8. wood, and 9. clay.

An idol prepared from jewels is considered to be the best, while one made of clay is the most inferior.¹⁰⁷ Different fruits (like wealth, offspring) are ascribed to the worship of idols prepared of different materials.¹⁰⁸

Idols are distinguished as movable ones (*cala*), i.e. those which can be lifted up and carried to another place, and immovable ones (*acala*, *sthira*), i.e. those which are fixed on a pedestal and cannot be moved once they have been installed.¹⁰⁹ For immovable ones there is neither invocation (*āvāhana*) nor dismissal (*visarjana*) of the deity as in case of most movable ones, like the ones made of clay. Clay or painted idols are wiped¹¹⁰ but not bathed as they would easily dissolve.

¹⁰³ *Jyestha trayodaśī to purnimā*; cf. DhS p. 102,30ff.

¹⁰⁴ Cf. the *maṇḍala* used in the *pūjā* of Satyanārāyaṇa, pp. 208ff.

¹⁰⁵ Rgvidhāna 3.29.3 translated by GONDA. Cf. also PP p. 8,21-22 (quoting Manu); similarly Sāttvata-Saṃhitā 2.8f. and Raghunandana's *Āhnikatattva* (= *Smṛtitattva* vol. 1) p. 397,23-24 (quoting Śātātapa). - Cf. also the discussion on the authorization for mental *pūjā* on p. 91.

¹⁰⁶ For different materials used for preparing idols cf. SMITH / VENKATACHARI (1969), pp. 15-59.

¹⁰⁷ PP p. 11,24-25; but different Śaunakīya 21.3 cd:

*hairanyam ullamaṃ proktaṃ rājataṃ madhyamaṃ tathā |
tāmraṃ cādhamam proktaṃ śailajam cādhamottamam |
dāravaṃ madhyamaṃ caiva citrākāraṃ paṇe 'dhamam ||*

Cf. further SMITH / VENKATACHARI (1969), p. 60 for text places dealing with this topic.

¹⁰⁸ PP pp. 11,26-12,5.

¹⁰⁹ BhP 11.27.13.

¹¹⁰ BhP 11.27.14.

For the *pūjā* in temples big idols of stone, wood¹¹¹ or brass are used. Their shape and manufacturing, which follows old traditions cannot be dealt with here. At home they worship small brass, silver or copper idols in the daily *pūjā*, and pictures or drawings¹¹² in some occasional *pūjās*. For other occasional *pūjās*, like the *gaṇeśapūjā* on the *śukla caturthī* of the month of *bhādrapada* the Mahārāṣṭrians use idols (*utsava vigraha / mūrti*) from clay. Traditionally these are prepared by hand and painted (cf. illustration 1).¹¹³ The same forms and dimensions are observed every year. This custom is, however, disappearing in the big cities where moulded idols are now on the market (cf. illustration 2).

The institution of *pañcāyatana pūjā*¹¹⁴ which is said to have been popularized by Śaṅkara¹¹⁵ deserves special attention. It is recommended in almost all modern treatises on *pūjā*, but these days it is not so commonly found in Mahārāṣṭra, and when it is mainly among the Koṅkaṇastha (Citpāvan) Brahmins, one of the groups originating from the country west-ward of the Sahyādri range (Koṅkana) north and south of Bombay. The idea is to unite the principal deities of five sects, i.e. Śaivas, Vaiṣṇavas, sun worshippers (*saura*), Śāktas and worshippers of Gaṇapati (*gāṇapatya*).¹¹⁶ This type of worship existed long before the medieval period as is shown from the existence of a *pañcāyatana* shrine at Devgarh (Deogarh) of the sixth century A. D. and from epigraphic evidence.¹¹⁷ The symbolism of the number five¹¹⁸ was certainly involved when this mode of worship came into being. The five deities are either worshipped in form of small

¹¹¹ For the worship of the wooden idols of Jagannātha (Kṛṣṇa), Balabhadra and Subhadrā in Purī cf. TRIPATHI (1978b) and for their periodical renewal cf. TRIPATHI (1978a).

¹¹² On the Nāgapañcamī day (*śrāvāṇa śukla pañcamī*) drawings of snakes from *rāṅgolī* (Mar.) powder are worshipped if no living snake is available. Cf. MANDLIK (1867-1870).

¹¹³ For the preparing of such idols cf. Śiva-Purāṇa, Vidyeśvara-Saṃhitā, chap. 16, v. 5-7. For the painting of hand-made idols cf. GHOSHA (1871), pp. 15f. For a documentation of the manufacturing process of clay idols of Gaṇeśa cf. Census 10, pt. 7-A (with many photographs).

¹¹⁴ For the term *āyatana* cf. GONDA (1969), pp. 21-22.

¹¹⁵ Cf. KANE 2, p. 717.

¹¹⁶ The PP is divided into five sections which discuss the worship of Viṣṇu, Śiva, Sūrya, Devī and Brahmā. The Nityācārapradīpa (vol. 1, pp. 520ff.) arranges a *sūryapañcāyatana* with Sūrya, Śiva, god Brahma, Viṣṇu and Durgā.

¹¹⁷ Cf. KUMAR (1971).

¹¹⁸ There are five sacrificial fires, five vital breaths etc.; cf. KRICK (1977), p. 88, n. 77.

brass idols or in aniconic forms – a *bāṇa-līṅga*¹¹⁹ (Śiva), a *śālagrāma* stone¹²⁰ (Viṣṇu), a *sūryakānta* gem or crystal (Sūrya), a “metallic”¹²¹ stone (Devī) and a red stone from the river Narmadā (Gaṇapati). The arrangement is described by the following verse ascribed to Bopadeva:

*śaṃbhau madhyagate harīṇaharabhūdevyo harau śaṅkare-
bhāsyenāgasutā ravau haragaṇeśājāmbikāḥ sthāpayet |
devyām viṣṇuharaikadantaravayo lambodare 'jēsvare-
nāryāḥ śaṅkarabhāgato 'tisukhadā vyastās tu hānīpradāḥ ||*¹²²

Śaṃbhu (= Śiva) being in the centre one should arrange from Śaṅkara's (= north-eastern) direction: Hari (= Viṣṇu), Ina (= Sūrya), Harabhū (= Gaṇeśa), Devī;

Hari [being in the centre one should arrange]: Śaṅkara (= Śiva), Ibhā-sya (= Gaṇeśa), Ina, Agasutā (= Devī);

Ravi (= Sūrya) [being in the centre one should arrange]: Hara (= Śiva), Gaṇeśa, Aja (= Viṣṇu), Ambikā (= Devī);

Devī [being in the centre one should arrange]: Viṣṇu, Hara, Ekadanta (= Gaṇeśa), Ravi;

Lambodara (= Gaṇeśa) [being in the centre one should arrange]: Aja, Īśvara (= Śiva), Ina, Āryā (= Devī), who bestow ample prosperity when arranged accordingly, but when disarranged cause damage.

NE	EAST	SE	ŚIVAPAÑCĀYATANA		VIṢṆUPAÑCĀYATANA	
NORTH		SOUTH	Viṣṇu (2)	Sūrya (3)	Śiva (2)	Gaṇeśa (3)
			Śiva (1)		Viṣṇu (1)	
NW	WEST	SW	Devī (5)	Gaṇeśa (4)	Devī (5)	Sūrya (4)
SŪRYAPAÑCĀYATANA			DEVĪPAÑCĀYATANA		GAṆEŚAPAÑCĀYATANA	
Śiva (2)	Gaṇeśa (3)		Viṣṇu (2)	Śiva (3)	Viṣṇu (2)	Śiva (3)
	Sūrya (1)		Devī (1)		Gaṇeśa (1)	
Devī (5)	Viṣṇu (4)		Sūrya (5)	Gaṇeśa (4)	Devī (5)	Sūrya (4)

¹¹⁹ This is a white stone found in the river Narmadā.

¹²⁰ It is a black stone found in the Gaṇḍakī river near the village Śālagrāma in Nepal (cf. KANE 2, p. 715). For illustrations cf. RAO (1914–1916) vol. 1/1, plate A; JOSHI (1959), pp. 59–65; STAAL (1983) vol 1, pp. 163–166, plate 12; for its worship cf. GONDA (1954 a), pp. 94–95 and OPPERT (1902). For different kinds of *śālagrāmas* cf. Agni-Purāṇa, chap. 46; for stones as symbols of the Absolute cf. ELIADE (1957), p. 92.

¹²¹ According to KANE 2, p. 716; i.e. a stone looking like metal (ore).

¹²² This verse is quoted in many texts (cf. also PP p. 239, 15–18). Ācāratna 81a. 9 attributes it to Bopadeva's Yamalaprakāśa (*pañcāyatanasthāpanam āha yamalaprakāśe bopadevaḥ*).

The same order is recommended by several texts like Rāmārcanacandrikā p. 22, 1–17, DhS p. 631, 14–19 and Jñānamālā quoted in Ācāramayūkha p. 59, 13–24; the shrines of some temples are arranged accordingly.¹²³

In practice two interpretations of the verse are found. According to the first one (cf. illustration 3A) the idols are arranged from the north-eastern direction – as seen from the view-point of the devotee who faces east while they face west. In this case the order is as shown above. According to the second interpretation, which is less common, the deities face east and the devotee – turned to the west – faces the deities. This leads to the following order for e.g. the *śivapañcāyatana*, seen from the view-point of the devotee (cf. illustration 3B):

NE	EAST	SE	Gaṇeśa (4)	Devī (5)
NORTH		SOUTH	Śiva (1)	
NW	WEST	SW	Sūrya (3)	Viṣṇu (2)

A different order for Sūrya and Gaṇapati in the *viṣṇupañcāyatana* is recommended by verses from the Gautamītantra quoted in PP p. 239, 22–25¹²⁴:

Śiva	Sūrya
Viṣṇu	
Devī	Gaṇapati

Mantramahodadhi 22.39–41 changes the position of Sūrya and Devī in the *gaṇeśapañcāyatana*.

There are also other forms of *pañcāyatana*, where the main deity is worshipped together with four closely related figures belonging to the same cult, like *rāmapañcāyatana*, where Rāma is in the middle, Sītā and Śa-trughna on the left and Lakṣmaṇa and Bharata on the right side.¹²⁵

The idols are housed in temples, in small shrines on the roadside, in a separate room of the house or in a corner of the kitchen. At home they are usually placed in a wall shrine like cupboard or a construction of silver,

¹²³ E.g. the Umāmaheśvarapañcāyatana temple at Vāṭ in Mahārāṣṭra.

¹²⁴ *pañcātmiḥkāyām dīkṣāyām gaṇeśādīkramād yajet |
yadā madhye tu govindam nairṛtyām gaṇanāyakaṃ ||
āgneyyām haṃsam abhyarcya aiśānyām śivam arcayet |
vāyavyām arcayed devīm bhogamokṣakulāptaye ||*

¹²⁵ For *rāmapañcāyatana* or *rāmanavāyātana* (nine deities) cf. ĀR, Manoharākāṇḍa 3.232 cd–3.249.

brass, wood, etc. of varying size (Mar. *devhārā*; cf. illustration 4) imitating the structure of the Hindu temple.

In Mahārāṣṭra commonly worshipped idols are those of Gaṇapati, of Kṛṣṇa in child form (*bālakṛṣṇa*)¹²⁶ and of the goddess Annapūrṇā¹²⁷. The followers of the Mādhva-Vaiṣṇava tradition keep their idols closed in special boxes, which are often covered with the skin of the black antelope (*kṛṣṇājina*). When taken out for the daily worship they are arranged hierarchically on several steps of which Viṣṇu occupies the highest one, Gaṇapati one of the lower ones.

Every man-made idol is infused with life in a ceremony called *prāṇa-pratiṣṭhā*¹²⁸ without which the idol is considered nothing but a lifeless object, unfit to receive worship. By the *prāṇa-pratiṣṭhā* the idol becomes identical with the *devatā* as long as its *prāṇa* is not taken out. Damaged and broken idols, however, cannot be used in worship any longer as they are supposed to be inhabited by evil spirits:

"[The removal is made] in case a *līṅga* is burst or burnt by lightning or fire, broken or split by madmen, enemies, thieves, an elephant or carried away by flood, or worn out on its pedestal etc. in the course of time.

Just as the soul leaves the old body and goes into another one, likewise the deities abandon the old *līṅgas* etc., and having seen an old *līṅga* etc., the *bhūtas*, *pretas*, *piśācas*¹²⁹ [and] *brahmarākṣasas* enter it, because it is not inhabited by a being.

They create terrible harm, famine, death etc. causing the ruin of the constructor [of the *līṅga* etc.], of kings, people as well as of a village.

Therefore one should with all efforts perform the act of removal . . ."¹³⁰

In some cases the idol can be repaired and the demons inhabiting it can be expelled:

"He should hit the *bhūtas* which have entered the *līṅga* with the *astra*¹³¹ mantra. Whatever *bhūtas* have entered the *līṅga* and stay [in it]

¹²⁶ For a photo of an idol of *bālakṛṣṇa* cf. RAO (1914-16) vol. 1/1, plate LXVII.

¹²⁷ Annapūrṇā is usually shown in sitting position with a spoon (*darvi*) in one hand; RAO (1914-16), vol 1/2 states p. 370: "In her left hand she carries a vessel set with rubies and containing in it honey; in the right hand she holds a spoon set with rubies and containing delicious rice." For a photo of such idol cf. RAO vol. 1/2, plate CVIII, fig. 2.

¹²⁸ For this rite cf. pp. 191ff.

¹²⁹ The *piśācas* occur twice in the list.

¹³⁰ Viśvanātha's Siddhāntasekhara 3.11.33 cd-38 ab; cf. also Parama-Saṃhitā 19.8-9.

¹³¹ The weapon (*astra*) mantra is *phaṭ*.

should go to their desired place having abandoned [this *līṅga*] by Śiva's command; the *vedī* will be presided over by the Vidyēśvaras [and] Śiva will be [present] in the *līṅga*."¹³²

By the rite of the *prāṇa-pratiṣṭhā* the idol becomes the deity itself. If the idol were considered a mere aid of worship or a symbol there would be no harm in worshipping a damaged idol.¹³³ The PR p. 123, 11-12 states that a person considering the idol of Viṣṇu as merely (an ordinary object) made of iron goes to hell.¹³⁴

S.C.V. BHATTACHARYA¹³⁵, a traditional representative of Śāktism strongly refutes the opinion of those who argue that "the worship of the Deity with form or image-worship is only a means of producing steadiness

¹³² Siddhāntasekhara 3.11.67-68. For the last verse compare the verse on p. 120: May those *bhūtas* go away who stay on the earth. Those *bhūtas* who are creating obstacles, may those go by Śiva's command.

¹³³ Some followers of Neo-Hinduism - answering the Muslim or Christian criticism of idol worship - argue that the idol is considered nothing but a symbol of the Absolute and its worship can therefore not be called idolatry. These ideas have partly been taken up by Western writers. FARQUHAR (1915), pp. 297-350 summarizes these arguments and modern Hindu's defence of idol worship; moreover, he deals with those groups within Hinduism which did not accept idol worship. HACKER (1978), pp. 585-586 has shown that according to traditional Hindu *dharma* the idol is regarded as identical with the deity after the *prāṇa-pratiṣṭhā*, and that only in the atmosphere of radical monism of Advaita Vedānta the image becomes something like a symbol. Cf. also HACKER's review of PANIKKAR, R. (Kultmysterium in Hinduismus und Christentum. Ein Beitrag zur vergleichenden Religionstheologie. Freiburg/München 1964) in: Theologische Revue 6 (1967), pp. 370-374 (= P. HACKER, Kleine Schriften, pp. 793-797). The traditionalist's view mentioned there, stating that the idol is identical with the deity, is that of PODDAR (1951), pp. 45f., whom HACKER also quotes in his review of DANIELOU's "Hindu Polytheism" (OLZ 64 [1969], pp. 499-502 [= Kleine Schriften, p. 802]). For the question of idolatry cf. also STEVENSON (1920), p. 416 and FALLON (³1968) for a discussion of idol worship, idolatry and the use of symbols in Catholicism. Note also that different results are ascribed to the worship of idols made of different materials (cf. p. 48) and that at home the same idols are worshipped which are also taken along on journeys.

¹³⁴ *yo viṣṇoḥ pratimākāre lohābhāvaṃ karoti ca /
yo gurau mānuṣaṃ bhāvaṃ ubhau narakapātinau //*

Similarly Kulārnavatantra 12.45. - According to the concept of *arcāvatāra* for the purpose of ordinary worship "even among inanimate objects an image of Kṛṣṇa . . . becomes an *avatāra* of Viṣṇu (endowed with a certain miraculous power felt by the worshipper) as soon as it is duly consecrated according to Pāñcarātra rites, it being supposed that Viṣṇu, owing to his omnipotence, is capable of 'descending' into such images with a portion of his *śakti* . . ." (SCHRADER [²1973], p. 56).

¹³⁵ Tantratattva (= AVALON [⁶1978]), vol. 2, pp. 272ff.

of mind"¹³⁶, as it would follow that the performance of these rituals were lost labour.¹³⁷ "There are a class of people who think that forms are nothing, and, being purely imaginery, disappear when the real Formless One appears, and are merely useful to prepare the way for this; whereas the forms are the real bodies of the Devatā, just as the physical body is the sheath of the Ātmā. The Devatā does really appear in these forms."¹³⁸ "During the period extending from the invocation of life until its final disposal the earthen image is in the eyes of the Sādhaka consciousness itself."¹³⁹

Only those forms are to be worshipped which the deity has assumed to show itself to the devotee and not products of the devotee's own imagination, the worship of which is not approved by the texts.¹⁴⁰ In Tāntric forms of worship the mental idol (which according to BhP 11.27.12 is along with idols of stone, wood etc. said to be one kind of idol) is to be worshipped first. As it is impossible to hold the deity's form constantly present in one's heart, the same form of the deity is worshipped outwardly in an idol.¹⁴¹

As the formless cannot be grasped easily by the worshipper's mind, it has to be adored in the form of different objects like idols, where the deity manifests itself clearly.¹⁴² Idol worship should not be given up until the devotee has reached a very high stage of realization.¹⁴³

¹³⁶ Ibid. p. 272.

¹³⁷ Ibid. p. 273.

¹³⁸ Ibid. p. 274, n. 2 by AVALON.

¹³⁹ Ibid. p. 282.

¹⁴⁰ Ibid. pp. 296 and 298.

¹⁴¹ Ibid. pp. 284 and 297.

¹⁴² Kulārnavatānta 6.75:

*gavāṃ sarvāṅgaṇaṃ kṣīraṃ sraṇet stanamukhād yathā |
lathā sarvagato devaḥ pratimādiṣu rājate ||*

Similarly Viṣṇu-Saṃhitā 29.55 cd-57 ab:

*na ca rūpaṃ vinā devo dhyātum kenāpi śakyate ||
sarvarūpanivṛtā hi buddhiḥ kutrāpi tiṣṭhati |
nivṛtā glāyate buddhir nīdrayā vā parīyate ||
tasmād vidvān upāśīta buddhyā sākāram eva tam |*

Also Parama-Saṃhitā 3.5 ab and 3.7:

*mūrtimān eva pūjyo 'sau amūrter na tu pūjanam | ...
nirākāre tu deveśe nārcanaṃ saṃbhaven nṛpām |
na ca dhyānaṃ na ca stotraṃ tasmāt sākāram arcayet ||*

¹⁴³ Cf. also the chap. on mānasapūjā pp. 88ff.

TIME FOR PŪJĀ

In analogy to rites like bathing (*snāna*) or giving gifts (*dāna*) *pūjā* is traditionally divided into three kinds:

1. Daily and regular (*nitya*) *pūjā*
2. Occasional (*naimittika*) *pūjā*
3. Optional (*kāmya*) *pūjā*¹⁴⁴

According to strict rule the daily *pūjā* has to be performed thrice a day, in the morning, at noon and in the evening.¹⁴⁵ These timings imitate those of the *saṃdhyā*¹⁴⁶ which on their part have been borrowed from the *agnihotra* rite¹⁴⁷.

The morning *pūjā* follows the *tarpana* at the later part of the morning and – according to some authorities¹⁴⁸ – precedes the *vaiśvadeva*; according to others¹⁴⁹ it follows the *vaiśvadeva*. If *pūjā* is not possible thrice a day it should be done elaborately in the morning¹⁵⁰, which is the suitable time for rites related to gods¹⁵¹, and in a short form at noon and in the evening. Occasional *pūjās* are also completed usually before noon.¹⁵²

¹⁴⁴ For details regarding the occasional *pūjās* cf. pp. 183ff.

¹⁴⁵ Cf. Śaunaka quoted in Ācārabhūṣaṇa p. 175,25:

prātar madhyandine sāyam viṣṇupūjām samācarel |

¹⁴⁶ The *saṃdhyā* is a ritual to be performed by twice-born men at the divisions of the day; cf. SRINIVASAN (1973) and GONDA (1980 b), p. 460. *Samdhyā* is prescribed three times a day, but in actual practice only two *saṃdhyās* (morning and evening) are retained.

¹⁴⁷ Cf. GONDA (1970), p. 74. The *agnihotra*, which is done by the head of the family has to be performed twice, in the morning and in the evening.

¹⁴⁸ Cf. PP p. 3,12-13 (quoting Viṣṇu-Purāṇa, Padma-Purāṇa and Narasimha-Purāṇa).

¹⁴⁹ Cf. PP p. 3.14 (quoting "Vyāsa").

¹⁵⁰ Cf. Śaunaka quoted in Ācārabhūṣaṇa p. 175,26-27:

*aśaktau vistareṇaiva prātaḥ saṃpūjya keśavam ||
madhyāhne caiva sāyam ca puṣpāñjalim api kṣipet |*

Similarly PP p. 3,19-23 (quoting Nāradiya).

¹⁵¹ Cf. PP p. 3,16 (quoting Narasimha-Purāṇa):

devakāryasya sarvasya pūrvāhṇas tu vidhīyate |

and Paribhāṣāprakāśa p. 84,12-13 (quoting Dakṣa):

*devakāryāṇi pūrvāhṇe manuṣyāṇāṃ tu madhyame |
pūṭṇām aparāhṇe ca kāryāṇāṃ vinīścayaḥ ||*

¹⁵² For the timings of occasional *pūjās* cf. p. 190.

AUTHORIZATION TO PERFORM PŪJĀ

Pūjā with the recitation of *mantras* from the Vedic literature can only be performed by male members of the three upper castes (Brahmins, Kṣatriyas, Vaiśyas) whose *upanayana* (initiation into the *gāyatrī mantra*) has taken place and who are thereby entitled to recite the Veda. Women¹⁵³ and the conglomeration of the lower castes, known as Śūdras who do not have the right (*adhikāra*)¹⁵⁴ to recite the Veda may perform *pūjā* accompanied by the recitation of Skt. *mantras* from the Purāṇic literature, i.e. the so called Paurāṇic *mantras*, which are comparatively easy to pronounce, by the "namaskāra-mantra"¹⁵⁵ ("salutation to deity so and so") or silently without use of *mantras*. But these persons may employ a Brahmin priest (Mar. *pūjārī*; often called *guruṇī* or *bhatjī* in Mahārāṣṭra, or *paṇḍitjī* in northern India) to recite the *mantras* on their behalf and direct the ritual.¹⁵⁶ According to some authorities women and Śūdras are not allowed to touch the idols of Śiva, Viṣṇu or the *śālagrāma* during the *pūjā*.¹⁵⁷

According to common practice not every individual performs his own *pūjā*, as the declaration formula (*saṃkalpa*), which is to be uttered by the devotee at the beginning of the *pūjā*¹⁵⁸, includes wishes for the well-being of the whole family. Usually the most senior or most important member of a joint family, i.e. a family living together in one place, performs *pūjā* while other family members afterwards only bow down and offer flowers. Thus – according to some authorities¹⁵⁹ – *pūjā* is, like *vaiśvadeva*, a rite to

¹⁵³ Cf. PP p. 3,3:

strīṇām apy adhikāro 'sti viṣṇor āvāhanādīṣu |

¹⁵⁴ Today in some places this prohibition has become loose and women are found reciting Vedic *sūktas* and performing *pūjā* with Vedic *mantras*, cf. p. 95.

¹⁵⁵ Cf. PP p. 2,24 (quoting Baudhāyana):

śūdrāṇām caiva bhavati nāmā vai devatārchanam |

and Mitrāmīśra's comm. p. 3,1: *caturthī namo 'ntena devatānām nety arthaḥ |*

¹⁵⁶ Cf. PP p. 201,10: *anadhikārīṇām vipradvārā pūjanam na parityāgaḥ |*

¹⁵⁷ Cf. Nirṇayasindhu (quoting Viṣṇudharmottara) p.243,15–16:

śūdro vānupanīto vā strīyo vā pakīto 'pi vā |
keśavam vā śivam vāpi sprṣṭvā narakam aśnute ||

and p. 243,21–22 (quoting VP):

yadi bhaktir bhavet tasya strīṇām vāpi vasuṃdhare |
dūrād evāsprṣan pūjām kārayet susamāhitaḥ ||

For a different opinion cf. Mitrāmīśra, PP p. 21,12–14.

¹⁵⁸ Cf. pp. 113–115.

¹⁵⁹ For this view cf. Āhnikaprakāśa p. 397,7–8:

ekapākena vasatām pūrdevadvijārcanam |
ekam bhaved vibhaktānām tad eva syād grhe grhe ||

be performed in a family taken collectively and not only a personal rite like *sandhyā* or *brahmayajña*. According to others¹⁶⁰ *pūjā* has to be performed separately by everyone.

On special occasions (e.g. for occasional *pūjās*) husband and wife worship together. This means that the husband carries out the ritual as directed by the officiating priest who has been invited to preside over the ritual¹⁶¹, while the wife touches¹⁶² her husband's right arm at some important stages (like the *saṃkalpa*) of the ritual to have her share in the performance and the merit obtained from it. In absence of his wife the husband may substitute her by tying an areca nut to his waist.¹⁶³ Occasionally, a wife whose husband is absent, may substitute him by putting his garment over her shoulders¹⁶⁴ or placing a coconut at her side. When an invited priest presides over the ritual the important formulas in the *pūjā* (like the *saṃkalpa*) are uttered by the priest first and are then repeated by the worshipper. The remaining *mantras* are recited by the priest while the devotee offers the services according to his directions.

Through the presence of the Brahmin priest the ritual becomes sacred.¹⁶⁵ By the presentation of a gift (*dakṣiṇā*) – a remnant of the sacrificial ritual – to the priest the devotee accumulates merit for himself. Formally every family had its own priest who was regularly invited. The worship in temples is usually carried out by a professional priest who is specially employed for this work, or by several priests.¹⁶⁶ *Śoḍaśopacārāpūjās* can be

¹⁶⁰ Cf. Nirṇayasindhu (quoting Āśvalāyana) p. 243,12–13:

prthag apy ekapākātām brahmayajño dvijātīnām |
agnihotraṃ surārcā ca sandhyā nityam bhavet prthag ||

*Ungrammatical for 'jātīnām.

Cf. also PP p. 2,16–17.

¹⁶¹ The priest is invited "to tell the *pūjā*" (Mar. *pūjā sāṅgaṇe*), i.e. to pronounce the *mantras* and to direct the ritual.

¹⁶² Cf. ĀpŚS 11.16.14 where the sacrificer touches the *adhvaryu*, the wife touches the sacrificer and the relatives touch her. In this way the whole family participates in the sacrifice.

¹⁶³ Cf. AR, Manoharakāṇḍa, 6.60 c: *pūgīphalamayī sītā*, also ABBOTT (1932), p. 191. According to Rāmāyaṇa 7.89.4 Rāma substituted Sītā by a golden idol when her presence was required for a sacrifice. This practice has been criticized as not being in accordance with the *dharmaśāstras* by Kumārila and others (cf. KANE 5, p. 1281).

¹⁶⁴ Garments are a sort of double of the person who wears them. Cf. GONDA (1980 b), p. 142 and HEILER (1961), p. 119.

¹⁶⁵ Cf. p. 197 for the importance of the Brahmin.

¹⁶⁶ Cf. p. 63 for different priests performing the worship in the temple of Viṣṇu-Viṭhobā at Paṇḍharpūr.

performed in the temples by the individuals under the supervision of such a priest after paying a fixed amount of money.

PREPARATIONS FOR PŪJĀ

Precondition for the performance of *pūjā* is that the devotee has been [fasting]¹⁶⁷, i.e. has not eaten before the deity¹⁶⁸. However, the consumption of fruits, betel and the modern milk tea is permitted.¹⁶⁹ The devotee takes a bath, which is an important means for outer purification¹⁷⁰, while inner purification is achieved by *ācamana*. He then puts on clean garments. There are many rulings concerning the material and quality of these garments. They should be reserved for ritual use and are not to be worn outside on the road.¹⁷¹ For men the texts enjoin one lower garment and one upper garment.¹⁷² The lower garment, i.e. a *dhōṭī* (Hindī; Mar. *dhōṭar*), and the upper garment, usually a shawl or a cover (*prāvaraṇa*) are unstitched pieces of cloth in keeping with the old Indian style of clothing.¹⁷³ A missing upper garment may be substituted by wearing an additional sacred thread (*upavīta*).¹⁷⁴

¹⁶⁷ Cf. Ācārendu p. 8, 26–27 (quoting VP):

*snānapūjālarpaṇādijapahomasurārcanam /
upavāsavatā kāryaṃ sāyam saṃdhyāhūtiṃ vinā //*

¹⁶⁸ Cf. ABBOTT (1932), p. 509.

¹⁶⁹ Cf. Ācāramayūkha (quoting Caturvīṃśatimata) p. 4, 6:

*ikṣūn apah phalaṃ mūlaṃ tāmbūlaṃ paya auṣadham /
bhakṣayitvāpi kartavyāḥ snānadānādikāḥ kriyāḥ //*

¹⁷⁰ For the old-Indian concept of cleanliness cf. GONDA (1979), p. 120: "The ultimate motive of 'purification' is not liberation from actual dirt – although it can contribute to what we nowadays call hygiene –; it is release from evil and at the same time the induction of good power ..."

¹⁷¹ Cf. Mbh 13.107.79:

*anyad eva bhaved vastram śayanīye narottama /
anyad rathyaṣu devānāṃ arcāyām anyad eva hi //*

¹⁷² Cf. Ācāramayūkha p. 28, 11 (quoting Gobhila):

ekavastro na bhūjīta na kuryād devatārcanam /

¹⁷³ The idea underlying this custom is probably that the garment should be uncut, complete, whole. In case of the modern tailored clothes cut pieces are sewn together by using an iron needle, which is destructive of power (cf. ABBOTT [1932], pp. 214 and 219). For the prejudice against wearing tailored clothes cf. ALTEKAR (1956), p. 295.

¹⁷⁴ Cf. Ācāramayūkha p. 28, 17–18:

*yajñopavīte dve dhārye śraute smārte ca karmaṇi /
tṛīṇyam uttariyārthe vastrābhāve tad iṣyate //*

The garments worn at the time of *pūjā* have to be ritually pure. Such purity is guaranteed by clean garments made of cotton, wool or silk (Skt. *pītāmbara*¹⁷⁵, corresponding to Mar. *soṇḍe*). Cotton garments have to be washed by oneself¹⁷⁶ or by a Brahmin each time they have been worn, whereas silken and woolen garments (which cannot be washed every day) may be used several times.¹⁷⁷ Their purity is lost when food is eaten or water is drunk while wearing them. A person in *soṇḍe* is not allowed to be touched by others as his purity would be lost.

The colour of the garments is preferably white, garments dyed blue with indigo being forbidden.¹⁷⁸

The lower garment is worn by tucking up a particular number of folds (*kaccha* / *kakṣā*)¹⁷⁹ from the border of the garment into the waist-band. Wearing one's lower garment in any other than this fashion (*vikaccha*, *akaccha*) or with loose folds is as good as being naked.¹⁸⁰

For women the *sakaccha* fashion of wearing a nine-yard-long sari (Mar. *sāḍī*) is prescribed in Mahārāṣṭra, which is passed between the legs and tucked up behind at the waist, thus covering the body completely. This differs from the *vikaccha* fashion where the garment is wrapped round the legs without tucking up any portion of it.¹⁸¹ Women should wear the nose ring (Mar. *nath*) during the *pūjā*¹⁸², which is regarded as a sign of the good fortune of a woman whose husband is living (*saubhāgya*).

¹⁷⁵ In modern Mahārāṣṭrian use *pītāmbara*, lit. "yellow garment" means a silken garment of any colour. Yellow perhaps refers to the natural colour of silk. For yellow as an auspicious colour cf. ABBOTT (1932), pp. 282–283.

¹⁷⁶ Cf. Ācārendu p. 57, 29–30 (quoting Devala):

*svayamdhautena kartavyā kriyā dharmyā vipāścītā /
na tu nejakadhautena nāhatena na kulracit //*

¹⁷⁷ Cf. also ABBOTT (1932), p. 453.

¹⁷⁸ Cf. Ācārendu p. 62, 4–5 (quoting BhavP). It is sometimes stated that this prohibition pertains only to cotton clothes (cf. Ācārendu p. 62, 6–7).

¹⁷⁹ For two definitions of *kakṣā* cf. Paribhāṣāprakāśa p. 89, 19–21. The number of folds differs according to the tradition, but it is usually said to be three or five. Cf. Ācārabhūṣaṇa p. 58, 8 (quoting Manu) for three folds:

*nābhau ca vāmakukṣau ca pṛṣṭhe caiva yathākramam /
vastraprāvaraṇaṃ yat syāt tat trikaccham udāhṛtam //*

and p. 58, 11 (quoting "another" *smṛti*) for five folds:

*kukṣīdvaye tathā pṛṣṭhe nābhau dvau parikīrtitau /
pañca kacchās tu te proktāḥ sarvakarmasu śobhanāḥ //*

¹⁸⁰ Cf. Nityācārapradīpa, vol. 1, p. 29, 6.

¹⁸¹ For examples of both types in art cf. ALTEKAR (1956), pp. 290–291, for illustrations of the *vikaccha* style cf. pl. IV B, for the *sakaccha* style pl. V A and VII.

¹⁸² Cf. also ALTEKAR (1956), pp. 301–303.

The wearing of garments has a protective function: A pure garment may transfer power to him who wears it, while an impure one makes the devotee himself impure and unfit for worship.¹⁸³

It is further essential that the devotee has trust (*śraddhā*)¹⁸⁴ that the rite will be effective and that his wishes will be fulfilled. If such an attitude is absent the performance of the rite will bear no fruit. Cf. BhG 17.28:

"Whatever offering is made in unbelief, whatever given, whatever act of penance undertaken, whatever done, — of that is said *asat*, 'It is not': for naught it is in this world or in the next."¹⁸⁵

The place of worship is to be purified by cleaning the ground. In houses of the old type this is done by applying cow-dung (believed to be purifying) diluted with water as a sort of plaster.¹⁸⁶

With white powder, designs (Mar. *rāṅgolī*; Skt. *raṅgavallī*)¹⁸⁷ are prepared on the ground. There is a great variety of such designs which may consist of auspicious symbols (like the *svastika*) or be merely ornamental.

Next the worshipper's seat (*āsana*) is prepared in such a way that the devotee faces the auspicious directions east or north.¹⁸⁸ In Mahārāṣṭra the worshipper's seat usually consists of a low wooden plank (Mar. *pāt*; cf. illustration U), which may be covered with a woolen rug or a mat of *darbha* grass. In the texts the material used for the seat and its effect on the worshipper are widely discussed. Although a wooden seat is not recommended it is now widely used for sake of convenience, as it is the same seat which is occupied while taking meals. In no case should the devotee be in direct contact with the bare ground, as the sacred power which is accumulated would flow away.¹⁸⁹ The worshipper needs a firm foundation to be able to balance powers and to prevent the occurrence of abnormal situations.¹⁹⁰ Likewise the idol(s) and the *pūjā* utensils¹⁹¹ are never to be placed on the bare ground. In domestic worship they are usually arranged on a

¹⁸³ Also GONDA (1979), p. 199.

¹⁸⁴ For the concept of *śraddhā* cf. HACKER (1963).

¹⁸⁵ Translation by ZAEHNER.

¹⁸⁶ Cf. also KANE 4, pp. 321–322 and DUBOIS (³1981), pp. 153–154.

¹⁸⁷ For *raṅgavallī* cf. GODE (1947). Similar but more artistic designs are known in Bengal as *ālpānā* (cf. GUPTA [1983]).

¹⁸⁸ In Śiva's worship the north is preferred (cf. Ācārendu p. 193, 7–8). Cf. GONDA (1980 b), p. 57 for auspicious directions.

¹⁸⁹ Contact with the ground destroys power, cf. ABBOTT (1932), p. 153.

¹⁹⁰ Cf. GONDA (1965 b), pp. 120–121 and id. (1954 b).

¹⁹¹ For different utensils used in worship cf. app. 2, illustration B–Y. The utensils are preferably made of copper the merit of which is praised in VP 128.23 ff. For a traditional illustration of a devotee with *pūjā* utensils cf. illustration A.

low square table (Mar. *cauraṅga*; cf. illustration K). When food is offered the plate is set on a square drawn with water on the ground which serves as a seat.¹⁹² When an areca nut substitutes Gaṇapati or another deity some unbroken grains (*akṣata*)¹⁹³ serve as its seat. Grains can further be arranged in a dish in form of a lotus with eight petals (*aṣṭadalapadma*; cf. illustration 36) which is a symbol for all directions, or in form of a *maṇḍala*, like the *sarvatobhadra*¹⁹⁴ or like the different kinds of *līṅgatobhadras*, which are drawn with coloured powders or arranged with natural coloured grains. Objects which have had direct contact with divine power (like the *ārati* lamp after the *ārati* rite of the *pūjā*) cannot be placed on the bare ground.¹⁹⁵

After completing these preparations the worshipper sits down on his seat, ties his top-knot (*śikhā*), if he be a traditional male¹⁹⁶, and makes a mark (*tilaka*, *ūrdhva-puṇḍra*) with *kuṅkuma*, *gopīcandana* etc. on his forehead according to his caste and sect.¹⁹⁷ After performing *ācamana*¹⁹⁸ for inner purification he gets up to bow to elder persons¹⁹⁹ of his family to obtain their permission for performing *pūjā* and their blessings. Then the *pūjā* begins, which is described in detail on pp. 104 ff.

¹⁹² Cf. p. 164.

¹⁹³ For the power of grain cf. ABBOTT (1932), pp. 392 ff. *Akṣata* serves as an *āsana* to insulate power from the ground. It protects a thing possessing power from the drawing away of its power through the contact with the ground and adds to its power (ibid. pp. 393–394).

¹⁹⁴ For the *sarvatobhadra* cf. BÜHNEMANN (1987).

¹⁹⁵ Cf. ABBOTT (1932), p. 153.

¹⁹⁶ Cf. Āhnikaprakāśa p. 161, 4–5 (quoting Bṛhannāradya):

devārcācamanasnānavrataśrāddhakriyādiṣu |
na bhaven muktakeśaś ca naikavastradharas tathā ||

Also Ācāramayūkha p. 3, 4 (quoting Chandogapariśiṣṭa):

sadopavītinā bhāvyaṃ sadā baddhaśikhena ca |
viśikho vyupavītaś ca yat karoti na tat kṛtam ||

For the significance of the top-knot and differences in the number of locks of hair on the head cf. KANE 2, pp. 262–265.

¹⁹⁷ Cf. Āhnikaprakāśa pp. 248, 20–252, 17 for this practice; further KANE 2, pp. 672–673.

¹⁹⁸ Cf. pp. 104 ff. for *ācamana*. For *ācamana* as preceding the bowing down to elders cf. Upodghāta p. 64, 12–13 (quoting Mārkaṇḍeya):

devārcanādikarmāṇi tathā gurvabhivandanam |
kurvīta samyag ācamya prayato 'pi sadā dvijaḥ ||

¹⁹⁹ I.e. when a younger family member performs an occasional *pūjā*.

DOMESTIC WORSHIP AND TEMPLE WORSHIP

In a private house the regular worship offered to the idol(s) usually consists of a more or less elaborate *pūjā* in the morning, possibly followed by reading of parts of sacred texts or the recitation of *stotras*. At lunch time the cooked food is first offered to the idol(s) before it is consumed by the family members. In the evening again a short *pūjā* may take place. While domestic *pūjā* is often performed on a smaller scale, rich temples conduct a number of elaborate rituals, beginning with the ceremonial waking up of the deity, various *pūjās* and food offerings (*naivedya*) until the idol is put to sleep at night. It is beyond the scope of the present work to treat of forms of temple worship²⁰⁰ in detail. As an example the daily worship at the temple of Viṣṇu-Viṭhobā at Paṇḍharpūr (Mahārāṣṭra) shall be noted in short²⁰¹, where generally five services are conducted:

1. Ritual of waking up the god at dawn: The god is awakened by reciting *āratis* and waving a burning wick dipped in oil (Mar. *kākaḍā*)²⁰² in front of his idol.
2. This is followed by "*pañcāmṛtapūjā*", a *pūjā* during which baths with the five nectars (*amṛta*)²⁰³ are offered.
3. The midday worship (*madhyāhnapūjā*) is followed by an offering of food at about 11 a.m.
4. The afternoon worship (*aparāhṇapūjā*) also known as *dhūpārati* at about 6 p.m. consists mainly in waving of incense (*dhūpa*) and lamp (*dīpa*).
5. The ritual of putting the god to sleep (*śejārati*)²⁰⁴ takes place at about 11 p.m.²⁰⁵

²⁰⁰ For temple ritual in general cf. GONDA (1970), pp. 76ff.

²⁰¹ Cf. DELEURY (1960), pp. 64-72; for the daily *pūjā* ceremonies as performed in the Jagannātha temple of Purī cf. TRIPATHI (1978 b); for the Liṅgarāj temple at Bhuvaneśvar cf. MAHAPATRA (1981), pp. 47-52. For Vaikhānasa daily temple worship according to the handbooks of Atri, Bhṛgu and others cf. GOUDRIAAN (1969-70) and his translation of the Kāśyapa-Jñānakāṇḍa, pp. 198ff.

²⁰² The use of this wick in the morning worship at the temple in Paṇḍharpūr is already mentioned by Nāṁdev in one of his *abhaṅgas* (cf. DELEURY [1960], p. 65) and by Kāśinātha Upādhyāya, the author of the DhS, in his Bodhadviradapadyāvalī (cf. BHISE [1981], p. 60), v. 40. The Skt. word *prthuvartī* ("thick wick"), which has been coined by Kāśinātha, is explained as *kākaḍā* in the gloss.

²⁰³ Cf. pp. 139ff. for the five nectars.

²⁰⁴ *Śej* (Mar.) means bed.

²⁰⁵ Cf. also the description of this ritual in the Śayanotsavakrama, a poem of 36 verses by Kāśinātha Upādhyāya (cf. BHISE [1981], pp. 73-74).

In the offering of these services seven kinds of ministrants are involved:

1. The Pujārī who performs the actual *pūjā*
2. the Beṇāre who recites the accompanying Vedic *mantras*
3. the Haridās who recites the *āratis* in Mar.
4. the Paricārak, the Pujārī's assistant, who prepares the utensils and materials for the baths and for the *ārati*
5. the Dīngre, an assistant who shows the mirror to the idol
6. the Divṭe who carries the torch (*divṭi*) before the idol
7. the Dāṅge, the mace bearer, who holds a mace of silver or gold before the idol.

On special days the routine is altered. Thus about eight days before the eleventh (*ekādaśī*) of the bright (*śukla*) half of the months *āṣāḍha* and *kārttika* the *śejāratis* and *kākaḍāratis* are skipped as the god is not supposed to take rest to allow his devotees to visit him.

In Viṣṇu temples of Mahārāṣṭra an early morning service takes place in connection with the *kārttikasnāna*²⁰⁶, which is attended by many. It begins with the waking up of the deity by waving the *kākaḍā* and singing the *kākaḍārati*(s)²⁰⁷. The term *kākaḍārati* is also used to denote the complete ritual of worship that follows the waving of the *kākaḍā* in front of the idol. It consists of offerings of different kinds of services, accompanied by the singing of Mar. songs addressed to Kṛṣṇa or Rāma in their child forms, like water to clean the mouth, milk, sugar, a bath, sandalwood paste, garlands, ornaments, food, betel, staff and flute (to Kṛṣṇa in his form as cowherd), mirror, fly-whisk, fan, instrumental music, dance. Many of these services are also offered in the *pūjā* with sixteen services. But in addition to those services others have been incorporated here, as the removing of the evil eye from the idol and carrying the idol (seated in a palanquine) in procession.

NUMBER AND KIND OF SERVICES

During the *pūjā* different services (*upacāra*)²⁰⁸ are offered to the idol which vary in number from 1, 2, 3, 5, 6, 7, 8, 10, 11, 12, 13, 16, 18, 27, 29,

²⁰⁶ The *kārttikasnāna* (an early morning bath to be taken daily in the month of *kārttika*) takes place from the full moon day of the month of *āṣvina* to that of *kārttika*. For *kārttikasnāna* as bath cf. Nirṇayasindhu p. 144, 2f. and KANE 5, pp. 283ff.

²⁰⁷ A famous *kākaḍārati* is that by Tukārām, beginning with *bhaktīciye poṭi*... (*abhaṅga* 1582).

²⁰⁸ The term *upacāra* is explained by Rāmeśvara in his comm. on the PKS p. 138, 17 as "causing a special comfort that is produced by the offered item" (*atra*

32, 36, 38, 64, 72 to 108²⁰⁹. The worship with five *upacāras* (*pañcopacāra-pūjā*)²¹⁰ is very common while the one with sixteen *upacāras* (*ṣoḍaśopacāra*) is the standard type of *pūjā* to be performed in temples, also at home when there is sufficient time or a special occasion. Five as well as sixteen are symbolic numbers both signifying completeness: When something consists of five or sixteen parts it is considered complete.²¹¹

Although the number of services of the *ṣoḍaśopacārapūjā* is always counted as sixteen, their kind and sequence differ from source to source. There are hardly two lists of *upacāras* which are identical. The differences concern mainly the second part of the worship, that means the services offered to the idol after the *abhiṣeka* bath. The services that occur in the *pūjā* text of the RVBKS provided on pp. 106ff. are listed on pp. 102–103. Those services which are offered while a verse of the PS is recited are underlined. Traditionally the recitation of the sixteen verses (according to the RV tradition)²¹² of the PS (RV 10.90) accompanies the offering of services. As can be seen from the list on pp. 102–103 easily, the actual number of services is more than sixteen. Consequently not all can be accompanied by recitation of a verse of the famous *sūkta*. Therefore some services are offered while reciting other *mantras* from the Vedic literature (the RV, the

upacārapadārthaś ca kalpyamānadravyajanitāḥ sukhaviśeṣaḥ tam kuryāt upādāyet) and by Jñānamālā quoted in Rāghavabhaṭṭa's comm. on ŚT p. 288,4–6 as "leading (*cāra-yanti*) the devotee near (*upa*) the deity":

bhaktiā caite kṛtā deve sādhanam devasannidhim |
cārayanti yatas tasmād ucyante hy upacārakāḥ |
samāpe cāraṇād vāpi phalanām te lathoditāḥ ||

For a short history of the word *upacāra* cf. KANE 5, p. 35. GOUDRIAAN in his translation of the Kāśyapa-Jñānakāṇḍa, p. 211 notes the term *vigraha* as a synonym to *upacāra*.

²⁰⁹ For lists of *upacāras* cf. Viṣvaksena-Saṃhitā 20.209–217 (32 *upacāras*), 20.218–222 (16) and 20.223–226 (11); DAVE pp. 386,24–394 (quoting different lists from 1 to 72 *upacāras*); AVALON (⁵1978) vol. 2, pp. 506–510, quoting different lists, 64 *upacāras* are enumerated in PKS 4.5. Trbhā p. 35,13–14 states that 64 and 108 are mainly used in *devipūjā*.

²¹⁰ These are usually: Sandalwood paste (*gandha*), flowers (*puspa*), incense (*dhūpa*), lamp (*dīpa*) and food (*naivedya*). Cf. Jñānamālā quoted in Ācārendu p. 143,6.

²¹¹ Cf. OLDENBERG (1919), p. 47; for the number five cf. KRICK (1982), p. 105 and ABBOTT (1932), pp. 295–301; for sixteen cf. GONDA (1965a), pp. 115–130; for eighteen cf. STEIN (1936) and (1937).

²¹² The PS of the Taittirīya branch of the Yajurveda has eighteen verses and consequently the *pūjā* of those belonging to this branch consists of eighteen services. Cf. n. 236 on p. 68.

Brāhmaṇas and Āraṇyakas), the selection of which follows a long tradition. Some services are explained as forming part of others, so that the number sixteen can be maintained in all cases. The offering of water for sipping (*ācamanīya*) is not counted separately when it follows some services, like the food offering.²¹³ In addition to the usual offerings (a seat, water to wash the feet, water for sipping etc.) services originally intended for a king (*rājopacāra*)²¹⁴ are offered on special occasions, like umbrella (*chatra*), chowry (*cāmara*)²¹⁵, mirror (*darpana*), swing (*āndolana*)²¹⁶, fan (*vyajana*)²¹⁷, wooden sandals (*pādūkā*), sound of the conch (*śaṅkha-nāda*)²¹⁸, songs (*gīta*), instrumental music (*vādyā*), dance (*nṛtya*), or elephants, horses²¹⁹, recitation (of stories) from the Purāṇas²²⁰. In mental *pūjā* (cf. p. 88) many more items (such as palaces etc.) can be offered, as there is no restriction to imagination. This is reflected in the *mānasapūjā-stotras*. In elaborate – especially Tāntric – forms of *pūjā* the fire offering (*homa*)²²¹ is being retained as well as the *bali*²²² offering to the *bhūtas*.

If at the time of worship some material is found missing it can be replaced by a substitute (*pratinidhi*), such as unbroken grains (*akṣata*).²²³ According to others one should offer flowers, if they are not available one should give water and if water cannot be had one should offer everything

²¹³ Cf. PP pp. 127,25–128,1; Trbhā p. 35,23.

²¹⁴ Cf. Agni-Purāṇa 245.1 for regalia.

²¹⁵ For illustrations of *cāmara*, *vyajana*, *tālavarṇa* cf. Mrgendragama, opposite p. 24.

²¹⁶ Cf. RVBKS fol. 22 b. 5. These items are offered after the recitation of the *mantrapuṣpāñjali* (cf. list of *upacāras*, p. 103, no. 2.18) and before the prayer (*prārthanā*, ibid. no. 3.1).

²¹⁷ Cf. fn.215 above.

²¹⁸ Cf. BBKS, Āhnikakāṇḍa, fol. 52 b.3. Here the services are offered after giving the *dakṣiṇā* and before performing the *nirājana* ceremony.

²¹⁹ Cf. Grtsamada's *mānasapūjā* in Mudgala-Purāṇa 5.38.56 ab.

²²⁰ Cf. Rāmamānasikaptūjā (= BSR p. 576ff.), verse 48.

²²¹ Cf. GONDA (1970), p. 79. In some earlier descriptions *pūjā* is a part of a regular *homa* (cf. GONDA [1970], p. 188, n. 238). For *homa* after the *pūjā* cf. PP (quoting Narasiṃha-Purāṇa) p. 90,1–4 and pp. 207–209 in this book (*homa* as part of the Satyanārāyaṇavrata). For a description of *homa* cf. KANE 2, pp. 207ff.

²²² Cf. GONDA (1970), p. 80.

²²³ Cf. VR p. 58,15–16: *upacāradravyābhāve pratinidhiḥ | tatvaiva dravyābhāve pradātavyāḥ kṣalitāḥ taṇḍulāḥ śubhāḥ |* and Trbhā p. 40,20: *taṇḍulān prakṣipet teṣu dravyālābhe tu tat smaran |* – Such replacements are already known from other rituals, cf. Viṣṇusmṛti 79.2–3: "On failure of Kuśa grass he must employ Kāśa or Dūrvā grass instead. Instead of a garment (he may give) cotton thread." (Trans. by JOLLY).

mentally.²²⁴ In such cases the offering formula is sometimes changed from "I offer (*samarpayāmi*) x" to "I devise (*parikalpayāmi*) x". It is considered better to perform a *pūjā* with simple means and employment of substitutes than not to perform it. Taking this into consideration the declaration formula (*saṃkalpa*) stresses that the offerings in the *pūjā* are made according to the material available and according to one's ability (*yathāśakti*). However, one should aim at the best possible and not the second best. A person who can afford to worship with all services but uses substitutes instead will get a poor result.²²⁵

All materials offered should be in perfect condition and unspoilt, garments untorn, flowers fresh and not smelled at²²⁶ before, grains unbroken (*a-kṣata*). The Paurāṇic *mantras* which accompany the offerings eulogize the services by saying that they are of the best quality which was available.

The actual offering of the services in *pūjā* does not require much time, unless the *abhiṣeka* bath is performed accompanied by the repeated recitation of a *sūkta* or *stotra* for a particular number of times.

If several deities are worshipped in one *pūjā* (e.g. the deities of the *pañcāyatana*²²⁷) this can be done in two ways²²⁸:

1. All services from invocation to prostration are offered to one deity first and then to others (*kāṇḍānusamaya*)²²⁹
2. All services are offered to all deities at the same time (*padārthānusamaya*).

²²⁴ Cf. Parama-Saṃhitā 5.73:

dravyālābhe tu pūjāyām puṣpāṇi samarpayet |
puṣpālābhe tu toyena toyālābhe tu cetasā ||

Cf. also p. 91.

²²⁵ Cf. MSm 11.30:

prabhuḥ prathamakalpasya yo 'nukalpena vartate |
na sāmparāyikam tasya durmater vidyate phalam ||

Cf. also p. 77 (list of offences in worship no. 24).

²²⁶ Cf. Mantramahodadhi 22.90 ab:

malinaṃ tucchaśaṃsprṣṭam āghrātam svavikāṣitam ...

Similarly Raghunandana's *Āhnikatattva* (= *Smṛtitattva*, vol. 1) p. 401.16-17 (quoting Śāradā) and p. 413.20-21 (quoting Kālikā-Purāṇa). Further ABBOTT (1932), p. 50 for this prohibition.

²²⁷ For *pañcāyatana* worship cf. pp. 49-51.

²²⁸ Cf. Nārāyaṇa's comm. on ĀGS 1.24.7 for these two methods.

²²⁹ *Kāṇḍānusamaya* is recommended for the *pañcāyatana* worship, e.g. Mantramahodadhi 22.43 and Ācāramayūkha p. 60.1-2.

MANTRAS

Mantras from the Vedic Literature

In the *pūjā* performed by those belonging to the RV tradition of Mahārāṣṭra verses and passages from the RV, AB, TB and TĀ are employed²³⁰ to accompany and sanctify the ritual acts. At first sight the selection of these *mantras* seems accidental; it has often been argued that mere similarity of words (without consideration of their meaning in the original context in which they occur) has been the principle for their employment. Such statements do not do justice to a way of thinking which is quite different from that of modern man. A sacred text is believed not to be restricted to the one meaning of the "original" context. As a manifestation of truth seen by divine seers it is considered to be meaningful in other contexts as well and applicable to every being at any time. It has hidden meanings which can be found out in meditation. Thus the *mantra gaṇānām tvā gaṇapatiṃ havāmahe* (RV 2.23.1) – originally addressed to Brhaspati – became a leading *mantra* in the worship of the elephant-headed Gaṇapati/Gaṇeśa on account of the words *gaṇānām ... gaṇapatiṃ*. The person who discovered and employed this *mantra* first for Gaṇapati's worship was perhaps well aware that the verse was addressed to Brhaspati in the original context. But as a verse of the Veda the stanza was believed to include the concept of the deity Gaṇapati as well. Closer examination of the *mantras* recited in the *pūjā* also reveals that there exists a long tradition for their employment in specific contexts and that their employment is quite meaningful and appropriate in many cases. This has already been shown by APTE²³¹, PILLAI²³² and GONDA²³³ for the employment of Vedic *mantras* in Vedic rituals. "The *mantras* which, being of superhuman origin and considered partial materializations of the eternal truth, concentrated essence of divine reality, are to consecrate the ritual acts and to establish the contact between the worshipper and the divine, furnish us with a wealth of information on the meaning and purpose of the acts in connection with which they are pronounced. The application of a *mantra* to a new purpose may in principle be regarded as pointing to the

²³⁰ The employment of *mantras* depends on the tradition: The Vaikhāṇasas of South India use different *mantras* than the Mahārāṣṭrian Rgvedins whose tradition is accounted for in this study.

²³¹ Cf. APTE (1939-40) and (1940).

²³² Cf. PILLAI (1958).

²³³ Cf. GONDA (1972), (1977 b), pp. 502ff., 565ff. and (1980 a), pp. 5ff.

conviction, on the part of a religious community, that there existed essential identity of, or at least a similarity between, the act to which the mantra originally belonged and the rite to which it was transferred."²³⁴

"It is, speaking quite generally, true that in many cases the sole reason for the selection of a Vedic mantra for a special Viṣṇuite purpose seems to have been that one of the terms contained in it has some affinity with a definite ritual act, although the hymn in its entirety is irrelevant. It is also true that in many cases these Vedic mantras were a superimposition upon a ritual with which they originally had nothing to do. We should however beware of generalizations; it no doubt goes too far to qualify any connection between a Vedic mantra and a Viṣṇuite rite as 'arbitrary'."²³⁵

In the commentary on the text of the *śoḍaśopacūrapūjā* (pp. 104ff.) I have endeavoured to show traditions of employments of mantras and to explain the reasons which might have led to their use in certain contexts.

The most important mantras employed in the *pūjā* are the sixteen verses of the RV version²³⁶ of the PS (RV 10.90). This famous hymn describes the sacrifice of the *puruṣa* by the gods through which the world was created. *Puruṣa* was later identified with *Nārāyaṇa* and the hymn gained extraordinary importance in Vaiṣṇavism. In ritual application the PS signifies the new birth of the sacrificer and purification from all evil.²³⁷

The contents of the single verses of the PS cannot be expected to be related to the services which are offered in the *pūjā*. Moreover the lists of services to be offered differ to the effect that not always the same verses accompany the offering of the same services.²³⁸ Even then Halāyudha in his *Brāhmaṇasarvasva* (12th cent. A.D.) pp. 135,8–142,10 endeavours to interpret the meaning of each stanza as related to one service.²³⁹ The same

²³⁴ GONDA (1972), p. 2.

²³⁵ Ibid. p. 22.

²³⁶ TĀ 3.12 knows a version of the PS with eighteen stanzas which is employed in a *pūjā* with eighteen services. The TĀ version occurs in (*Hiranyakeśyaḥ-nika-Ācārabhūṣaṇa* pp. 223,21–228,24. It is said to be employed in the *pūjā* with eighteen services by the Yajurvedins (Tṛbhā p. 35,28). – For different versions of the PS cf. SHENDE (1965); for its employment in different rites cf. GONDA (1968–69), pp. 500–502.

²³⁷ Cf. KRICK (1977), pp. 92–93; for the recitation of stories of creation for the purpose of regeneration cf. ELIADE (1957), p. 115.

²³⁸ Rgvidhāna 3.31.6ff. notes which stanza of the PS should be employed for which offering; cf. also *Smṛticandrikā*, *Āhnikakāṇḍa* (quoting Nārada), pp. 553ff.

²³⁹ Verse 1 to *āvāhana*, 2 to *āsana*, 3 to *pādya*, 4 to *arghya*, 5 to *ācamanīya*, 6 to *snānīya*, 7 to *ācchādana*, 8 to *yajñopavīta*, 9 to *gandha*, 10 to *puspa*, 11 to *dhūpa*, 12 to *pradīpa*, 13 to *naivedya*, 14 to *añjalikaraṇa*, 15 to *pradakṣiṇa* and 16 to *udvāsana*.

work interprets Vedic mantras which were employed in the *pūjās* of *Sūrya* and the heavenly bodies, *Śiva* and *Caṇḍī* (pp. 125,1–150,17).

Other Mantras and Hymns

While males of the three upper castes whose *upanayana* has taken place are entitled to perform the *pūjā* accompanied by the recitation of mantras from the Vedic literature, women and those belonging to other castes may recite the so called Paurāṇic mantras.²⁴⁰ These are Skt. mantras from the Purāṇa literature which are comparatively easy to pronounce (being unaccented) and were composed specifically for the use in *pūjā*. Their sources are difficult to trace as they occur in many texts with a great number of variants. Further the so called "namaskāra-mantra" can be used, e.g. "salutation to Viṣṇu, I offer x."

Hymns of praise (*stotra*) may occur at two stages of the *pūjā*: They may be recited at the time of the *abhiṣeka*, a special kind of bath. But more often, Vedic *sūktas* are recited in this place. *Stotras* may further be recited immediately after the completion of the *pūjā*. At the time of *abhiṣeka*, *sūktas*²⁴¹ as well as *stotras* may be repeated for a specific number of times, e.g. the *Śivamahimnaḥstotra* (attributed to Puṣpadanta) for *Śiva* is repeated eleven times (eleven being the number associated with Rudra-Śiva), the *Gaṇeśātharvaśiṛṣa* (–*Upaniṣat*)²⁴² for Gaṇeśa twenty-one times (it being the number connected with offerings of *dūrvā*, *modaka* etc. to Gaṇeśa).

The recitation of *stotras* at the end of the current form of the daily *smārta pūjā* is not too common; but it forms an important part of Tāntric *pūjā*.²⁴³ PP p. 94,7f. recommends the recitation of the Viṣṇusahasranāma- (*stotra*) in this place.

In Mahārāṣṭra, mantras in vernaculars are not employed during the *pūjā*²⁴⁴, except for the *āratis*. These are metrical compositions in *mātrā*

²⁴⁰ Cf. p. 56. For Vedic and Paurāṇic mantras cf. also KANE 5, pp. 918ff.

²⁴¹ For the repetition of Vedic *sūktas* at the time of *abhiṣeka* cf. p. 151.

²⁴² Although this composition is named *upanīṣat* it has the characteristics of a *stotra*. Cf. BÜHNEMANN (1984), p. 87 n. 78.

²⁴³ For *stutis* employed towards the end of the Tāntric *pūjā* (before begging the deity's pardon [*kṣamāpāna*]) cf. DAVE, pp. 574,16–599,9.

²⁴⁴ But cf. GONDA (1970), p. 77 for the songs of Dravidian poets, the *Ālvārs*, in South Indian temple ceremonies and the use of Tamil in worship under influence of the *bhakti* movement (ibid. p. 78).

metres (like *parilīnā*)²⁴⁵; they are sung in praise of the deity while vertically rotating (clockwise) burning camphor (*karpūra*) or lamp(s) of wicks soaked in ghee or edible oil in front of the idol (cf. illustration 28). This corresponds to the act of *nīrājana* (cf. p. 170 no. 2.15). The singing of the *āratī* may be accompanied by handclapping, rhythmic sound of cymbals, drums or bell(s). The *āratīs* which are current in Mahārāṣṭra are composed in Mar. and Hindī. The ones in Mar. contain the refrain "victory, O god(dess), victory, O god(dess) ..." (*jaya deva [devī] jaya deva [devī]*). Early *āratīs*, known as *jatīs*²⁴⁶ were composed by Mhāimbhaṭ, the author of the *Līlācaritra* and are known as *Jatīcā Daśaku*, a group of ten *jatīs*.²⁴⁷ The beginning of one of them is quoted in Bāidevbās' *Pūjāvasara* (cf. p. 43) – written ca. 1278 A.D. – and is known to have been used in the worship of Cakradhara.

Those *āratīs* composed in Skt.²⁴⁸ (*ārātrika*, *ārtikya*, *nīrājana*) seem to be imitations of the Mar. *āratīs*. It is customary in Mahārāṣṭra to sing the Gaṇapati-*āratī* by Rāmdās first and then *āratīs* in honour of other deities. The translation of this famous *āratī* follows here for illustration:

"The giver of happiness, remover of sorrow, [he] leaves no trace of obstacles, confers love, [this is] his grace. He has all over his body beautiful application of vermilion. Round his neck a garland of pearls glitters. Victory, O god, victory, O god, victory to [you] whose form is auspicious. By mere sight [of you all] wishes are fulfilled. (1)

O son of Gaurī, on you[r forehead] is an ornament studded with gems. [You have] sandalwood paste applied [to your body and] *kunkuma* and saffron. The crown studded with diamonds shines beautiful. On the feet anklets [and] bells jingle. O god, victory ... (2)

O you with a protuding belly [and] a yellow [silken] garment, having a large snake as girdle, a straight trunk, a curved mouth, three eyes, Rāmdās is waiting for you [to come to] his house. O you who are worshipped by the best of the gods, respond [to me] in difficulties, protect at the end of life. O god, victory ... (3)"²⁴⁹

²⁴⁵ For the metres occurring in *āratīs* cf. PAṬVARDHAN (1937) index; GOKHALE (1967), pp. 233ff.

²⁴⁶ *Jatī* is a corrupt form of Skt. *jayati* (3rd sg. present tense of the root *ji*, to be victorious).

²⁴⁷ Printed in GOKHALE (1967), pp. 254–255.

²⁴⁸ Cf. *devyā ārātrikā* by Madhvamuniśvara (ca. 1700–1800. A.D.), printed in *Stotratnāvalī* pp. 90–92 and *Śivanīrājana*, printed in BSR pp. 417–419.

²⁴⁹ According to the text printed in Samarthagranthabhāṇḍār, ed. L. R. PĀNGARKAR, Mumbai² 1978, p. 628,7–12 and 628,28–30.

Some *āratīs* are used in connection with special rites, like the *kākaḍā-ratīs*.²⁵⁰

DEFICIENCIES IN WORSHIP AND ATONEMENTS

The fear of the evil consequences of offences which one might have unknowingly committed in the ritual is reflected in the prayer to Viṣṇu for forgiveness which is said at the end of every *pūjā*.²⁵¹ Several lists have come down to us which enumerate in somewhat nonlogical order such acts which are considered offences, deficiencies (*aparādha*, *apacāra*) in Viṣṇu's worship. It should however be mentioned that these lists do not seem popular in modern ritual practice at least in Mahārāṣṭra, and that the atonements (*prāyaścitta*)²⁵² enjoined by them do not seem to be followed. The following lists of offences are known to me:

a) VP, chpts 129 to 136 lists thirty-two offences together with punishments and atonements to prevent these punishments. A summary of the contents of these chapters occurs VP 116.5–36 and another one, which is incomplete and shows a different sequence, VP 177.5–7, 177.9 and 177.11.

Here the number of offences is said to be thirty-three instead of thirty-two; the actual list, however, contains less offences. Some are additional to the ones occurring VP 129–136; this list gives only a few atonements. VP 129–136 is quoted in PP pp. 166,11–188,4 in an abridged form with Mitra-misra's short explanations. The textual version of the PP is somewhat corrupt and frequently deviates from VP: The chpts of VP are further summarized in Raghunandana's *Āhnikatattva* (= *Smṛtitattva* vol. 1) 418, in Vamśīdhara's BDP p. 156,8–16 ad BhP 7.5.23, in Kṛṣṇabhaṭṭa Ārde's *Ratnamālā* pp. 1211,21–1213,20 on the *Nirṇayasindhu*, and in *Nityācārapaddhati* p. 481,8–18 and *Nityācārapradīpa*, vol. 1, pp. 596,16–599,14.

b) PR pp. 118,1–122,6 attributes another list of allegedly thirty-two offences (the actual number is twenty-five) to VP, chpt 45; this list cannot be located in the printed edition of the Purāṇa.

c) A third list of thirty-two offences occurs in PR pp. 122,11–123,4 as quoted from an unidentified source. PP pp. 188,9–189,2 quotes this list as

²⁵⁰ These are *āratīs* recited in the early morning to wake up the deity in the temple (cf. p. 62).

²⁵¹ Cf. p. 180.

²⁵² For general information on atonements, the etymology of the word *prāyaścitta* and a list of atonements cf. KANE 4, pp. 57–152; further GONDA (1980 b), pp. 286–293 and GAMPERT (1939), pp. 23–29.

coming from the "Āgama"; BDP p. 257,7-13 ad BhP 6.8.17 quotes it as belonging to the "Pañcarātra". It further occurs in Jīva Gosvāmī's *Kramasaṃdarbha* p. 160,8-15 ad BhP 7.5.23, *Nityācārapaddhati* p. 478,1-16 and *Nityācārapradīpa* vol. 1, pp. 592,15-593,10 with notes and explanations p. 593,11ff. *Ratnamālā* p. 1215,4-18 quotes it as coming from "Agaṣṭi"; in *Ācārendu* pp. 175,22-176,7 it occurs according to "a teacher of the *Vaikhāṇasa* school".

d) A list of thirty-two offences occurs in *Ratnamālā* pp. 1214,3-1215,2 as coming from the "Kṛṣṇabhaṭṭiya".

e) Ten offences according to the "Pādma" (= *Padma-Purāṇa* ?)²⁵³ are listed in BDP p. 155,17ff. ad BhP 7.5.23.

f) A list of one hundred offences according to the *Garuḍa-Purāṇa*²⁵⁴ is quoted in *Ratnamālā* pp. 1215,26-1225,21.

g) PP p. 189,14-18 (quoting VP), p. 191,11-13 and PR p. 123,6-11²⁵⁵ list other single offences and atonements quoting various sources. Moreover the *Pañcarātra-Saṃhitā*s frequently mention offences in the *pūjā* in chapters treating of atonements.²⁵⁶

The offences provided in these lists consist mainly of violations against the ritual purity which is necessary for worship, thus referring to the worshipper's purity, that of his garments, his diet, objects touched by him; others concern the etiquette of behaviour in temples²⁵⁷, or the worshipper's mental attitude²⁵⁸. It is beyond the scope of the present work to summarize the contents of all these lists. In the following only lists a, b and c are provided. Although not all offences occurring in these lists are directly connected with *pūjā*, they are supplied here to give some idea about general rules of conduct.

a) List of thirty-two offences in *pūjā* occurring VP 129.(5)-136²⁵⁹

1. Devotee's partaking of the food obtained from a king (*rājāṇa*).²⁶⁰

²⁵³ This list cannot be located in the printed ed. of the *Purāṇa*.

²⁵⁴ Cf. fn. 253 above.

²⁵⁵ Cf. also RANGACHARI (1931), p. 78.

²⁵⁶ Cf. VARADACHARI (1982), pp. 403ff. for text places. E.g. *Pādma-Saṃhitā* pt. 2, chap. 18.

²⁵⁷ E.g. list b, no. 7: Spitting in the temple; list c, no. 28: Turning one's back on the deity.

²⁵⁸ E.g. list a, no. 12: Touching the idol with an angry mood.

²⁵⁹ The text of VP has been compared with the quote in PP pp. 166,11-188,4. Cf. further RANGACHARI (1931), p. 78 for this list.

²⁶⁰ *Rājāṇa* is forbidden "because passion etc. are characteristics of a king's conduct" (VP 129.15); for this prohibition cf. further MSm 4.218 and *Āhnikaparakāśa* p. 506,25f.

Additional reference: VP 177.5; 116.5 (here: Partaking of food obtained from others).

2. Going near the idol without having cleaned one's teeth.

Ref.: also VP 116.6; 177.5.

3. Touching the idol [directly] after sexual intercourse [and] without bathing afterwards.²⁶¹

Ref.: also VP 116.7; 177.5.

4. [Worship] after touching (PP: seeing) a dead body [and] after going to the burning place.²⁶²

5. Touching the idol after touching a menstruating woman.²⁶³

Ref.: also VP 177.6 (adds: Touching a woman who is impure by childbirth).

6. Staying near the idol after touching a dead body (cf. no. 4).

Ref.: also VP 116.9 (after seeing a dead body); 116.10 (touching it); 177.5.

7. Breaking wind while touching the idol.

Ref.: also VP 177.10; om. VP 116.

8. Voiding stool (PP adds: urine or semen) during the worship.

Ref.: also VP 116.11; 177.5.

9. Abandoning the [prescribed] *mantras* [and] talking [irrelevant things] during the worship.

10. Wearing a blue garment²⁶⁴ while going near the idol.

Ref.: also VP 116.12; 177.7.

11. Going near the idol without having rinsed the mouth according to the rule.

Ref.: also VP 116.14.

12. Touching the idol with an angry mind.

Ref.: also VP 116.15; 177.6.

13. Worshipping with unsuitable flowers.²⁶⁵

Ref.: also VP 116.16; 177.9.

14. Wearing a red (*rakta*) garment²⁶⁶ while going near the idol.

Ref.: also VP 116.17; 177.7.

²⁶¹ MSm 5.144 prescribes a bath after sexual intercourse.

²⁶² According to the *dharmaśāstras* the pollution caused by touching a dead body, a menstruating woman or one who is impure after childbirth (cf. no. 5) is to be removed by taking a bath (cf. *Āhnikaparakāśa* pp. 202,24ff.).

²⁶³ Cf. fn. 262 above.

²⁶⁴ For this prohibition cf. p. 59.

²⁶⁵ For this offence cf. also p. 161.

²⁶⁶ A red garment is prohibited by e.g. *Āhnikaparakāśa* (quoting *Nṛsiṃha-Purāṇa*), p. 244,18.

15. Touching the idol in the darkness without [lighting] a lamp.
Ref.: also VP 116.18; 177.10.
16. Wearing a black²⁶⁷ garment during the worship.
Ref.: also VP 116.19.
17. Wearing an unwashed garment during the worship.
Ref.: also VP 116.20; 177.7.
18. Offering of residual food eaten [and thus polluted] by a dog.²⁶⁸
19. Going near the idol after eating boar's meat.²⁶⁹
Ref.: also VP 177.8 (VP 116.22: After eating fish).
20. Going near the idol after eating the meat of web-footed animals (i.e. duck, goat, etc.).²⁷⁰
Ref.: also VP 116.23; 177.8.
21. Worship after touching a lamp.²⁷¹
Ref.: also VP 116.24 (touching a lamp without performing *ācamana* afterwards for purification).
22. Touching the idol [directly] after coming from the burning place [and] without bathing (cf. no. 4).
Ref.: also VP 116.25.
23. Going near the idol after eating oil cakes (*piṇyāka*).²⁷²
Ref.: also VP 116.26; 177.6.
24. Offering boar's meat²⁷³ [as *naivedya*].
Ref.: also VP 116.27.
25. Going near the idol after drinking alcohol.
Ref.: also VP 116.28; 177.10.
26. Eating safflower (*kusumbha*)²⁷⁴ (before worship) / offering it (as *naivedya*)²⁷⁵.

²⁶⁷ Cf. ABBOTT (1932), pp. 276ff. for this prohibition.

²⁶⁸ Cf. Kūrma-Purāṇa 2.17.26 c for prohibition of food which has been smelt at by a dog.

²⁶⁹ MSm 5.19 a prohibits the eating of the village pig (*viḍvarāha*).

²⁷⁰ MSm 5.13 a prohibits the eating of web-footed animals (*jālapāda*).

²⁷¹ Cf. VP 117.5 for the necessity of washing one's hands after having touched a lamp. Similarly Ācārendu p. 167, 9-10 about touching a lamp at any other than the time of *pūjā*.

²⁷² According to Kūrma-Purāṇa 2.17.24 *piṇyāka*, of which the oily substance has been extracted is prohibited as an offering in the *śrāddha*.

²⁷³ For the prohibition of pork as an offering for *naivedya* cf. Viṣṇusmṛti 66.14.

²⁷⁴ For the prohibition of safflower to Brahmins cf. Kūrma-Purāṇa 2.17.19, Āhnikaprakāśa (quoting Devala) p. 513, 20 and (quoting Brahma-Purāṇa) p. 516, 23.

²⁷⁵ Om. PP; cf. VP 136.76-77.

- Ref.: also VP 116.29.
27. Wearing another's unwashed garment while worshipping.²⁷⁶
Ref.: also VP 116.30; 177.7.
 28. Eating newly harvested rice given by someone without offering it to the deity.
Ref.: also VP 116.31; 177.8.
 29. Offering incense without offering sandalwood paste (*gandha*)²⁷⁷ and garlands²⁷⁸.
 30. Going near the idol while wearing shoes on one's feet.²⁷⁹
Ref.: also VP 116.32; 177.8.
 31. Waking up the deity without sounding the drum.
Ref.: also VP 116.36; 177.10.
 32. Going near the idol while belching due to a rich undigested meal [and] without taking a bath.
Ref.: also VP 116.34; 177.10.
- b) List of offences quoted in PR pp. 118.1-122.6 as coming from VP²⁸⁰
1. Disturbing singing, instrumental music, dance, telling of religious stories, etc. [in the temple].
 2. Bowing to the idol while one's body is covered with a cloth.
 3. Bowing to the idol while wearing a black [woolen] blanket.
 4. Entering the temple with oil smeared on one's body²⁸¹ and shoes on²⁸².
 5. Throwing nails, hairs, bones in temples.
 6. Throwing away chewed betel in the temple.
 7. Spitting in the temple.
 8. Worshipping after having gone to the burning place.²⁸³
 9. Making water in the temple.²⁸⁴
 10. Voiding excrements in the temple.²⁸⁵
 11. Worshipping after having gone near a dead body.²⁸⁶

²⁷⁶ Garments are a sort of double of the person to whom they belong.

²⁷⁷ Cf. fn. 26 on p. 33.

²⁷⁸ Cf. VP 117.37-40 where the offering of incense, garland and sandalwood paste is prescribed.

²⁷⁹ Cf. list c, no. 1.

²⁸⁰ Cf. also RANGACHARI (1931), pp. 76-78, VARADACHARI (1982), pp. 404-405 for this list, which cannot be located in the printed VP.

²⁸¹ Cf. also VP 116.33.

²⁸² Cf. list a, no. 30.

²⁸³ Cf. list a, no. 4.

²⁸⁴ For this prohibition cf. Gautama-Dharmasūtra 9.13.

²⁸⁵ Cf. fn. 284 above.

²⁸⁶ Cf. list a, no. 6.

12. Entering the temple after having carried a dead body.²⁸⁷
 13. Worshipping after eating at a *śrāddha* rite.
 14. Staying in the shadow of the *vimāna* without performing circumambulation.
 15. Voiding excrements and urine near the temple.²⁸⁸
 16. Talking incoherently near the idol.²⁸⁹
 17. Taking away the lamp [from the idol] to another place.²⁹⁰
 18. Going away while narrating of [sacred] stories is going on in the temple.
 19. Lying in the temple with legs stretched out²⁹¹, letting saliva flow.
 20. Offering flowers which are reserved for other purposes.
 21. Entering the temple [directly] after coming from another house (temple ?) without bathing.
 22. Considering [Viṣṇu] as equal [and not superior] to other gods.
 23. Smelling at flowers which are to be offered.²⁹²
 24. Taking a bath after touching Caṇḍālas or out-castes who are near Viṣṇu's temple [and] have come to serve Viṣṇu during a festival [thinking oneself impure by their touch].²⁹³
 25. Performing *ācamana* after drinking the [holy] water used for washing Viṣṇu's feet and [for washing the feet] of Vaiṣṇavas.²⁹⁴
- c) List of thirty-two offences in worship occurring PR pp. 122, 10-123, 4²⁹⁵
1. Entering a temple in a vehicle or with shoes on.²⁹⁶
 2. Not serving at a deity's festival.

²⁸⁷ For impurity caused by carrying a dead body cf. various *dharmaśāstra* texts.

²⁸⁸ Cf. no. 9 and 10 of this list.

²⁸⁹ Cf. list a, no. 9.

²⁹⁰ It is considered very important that the oil lamp in front of the idol is kept burning continuously. Cf. Trbhā p. 55, 5 (quoting Kālikā-Purāṇa):
naiva nirvāpayed dīpaṃ na hared anyato 'pi vā |

²⁹¹ For this prohibition cf. Gautama-Dharmasūtra 9.14.

²⁹² Cf. p. 66 for this prohibition.

²⁹³ This means that during a festival there should be no caste distinction among Vaiṣṇavas.

²⁹⁴ After drinking the pure water used for bathing the idol or the feet of Vaiṣṇavas, which is considered as very sacred, *ācamana*, which is a means of purification, is not prescribed.

²⁹⁵ Cf. also VARADACHARI (1982), p. 405 and RANGACHARI (1931), p. 78.

²⁹⁶ Cf. list a, no. 30.

3. Not bowing before the deity.
4. Saluting with only one hand.²⁹⁷
5. Performing the circumambulation before salutation [and thereby disturbing the sequence of offerings in the *pūjā*].
6. Bowing etc. to the deity while being in an impure condition.
7. Stretching one's feet before [the idol].²⁹⁸
8. Sitting with one's knees raised and encircled by one's hands (*paryāṇ-kabandhana*) before [the idol].
9. Sleeping [in the temple].
10. Eating [in the temple].
11. Talking falsely (*mīthyā*) [in the temple].
12. Talking loudly [in the temple].
13. Talking irrelevant [things²⁹⁹ in the temple].
14. Weeping [in the temple].
15. Quarreling [in the temple].
16. Troubling [others in the temple].
17. Favouring [others in the temple].
18. Amorous talking with women [in the temple].
19. Obscene speech [in the temple].
20. Breaking wind³⁰⁰ [in the temple].
21. Covering oneself with a blanket³⁰¹ [in the temple].
22. Abusing others [in the temple].
23. Praising others [in the temple].
24. Offering of ordinary material [in worship] when one can afford more.³⁰²
25. Eating [of food] which has not been offered.³⁰³
26. Not offering seasonal fruits etc.³⁰⁴

²⁹⁷ This offence is also mentioned in Vīrarāghava's Bhāgavatacandrikā and Vijayadhva's Padaratnāvalī ad BhP 10.22.19 A f. (according to BhP trans. by TAGARE, p. 1398) and the punishment for it is said to be the cutting off of the other hand which was not used in saluting (cf. comm. ad BhP 10.22.19B); further PP p. 88, 1-2:

ekahastapraṇāmas ca ekā caiva pradakṣiṇā |
akāle darśanam caiva hanti puṇyam purākrītam ||

²⁹⁸ Cf. list b, no. 19.

²⁹⁹ Cf. list a, no. 9 and list b, no. 16.

³⁰⁰ Cf. list a, no. 7.

³⁰¹ Cf. list b, no. 3: Wearing a black (woolen) blanket.

³⁰² Cf. p. 66.

³⁰³ Cf. list a, no. 28: Not offering newly harvested rice.

³⁰⁴ For this prohibition cf. Mānava GS 2.3.9.

27. Offering [of food] that has [partly] been eaten and left over.³⁰⁵
28. Sitting with one's back [turned to the deity].
29. Saluting others [in front of the deity].
30. Silence before one's *guru*.³⁰⁶
31. Praising oneself [in the temple].
32. Abusing [other] deities [in the temple].

The punishments for these offences consist mainly in being reborn as (different kinds of) animal(s) for a certain number of times, besides from spending a certain number of years in one (or several) of the hells. Often one can observe a connection between the nature of the offence committed by the worshipper and the species of animal as which he is said to be reborn.

The atonements provided by VP with list (a) aim at inner and outer purification and thus consist mainly of restrictions regarding the food (fasting, eating of selected items like barley, eating of the five products of the cow [*pañcagavya*]³⁰⁷ which are said to cause inner purification), sleeping in the open (*ākāśaśayana*) or lying in water (*jalāśaya*). They include old practices like *cāndrāyana*³⁰⁸, *taptakṛcchra*³⁰⁹, *santāpana*³¹⁰ and *prājāpatya*³¹¹. A connection between the nature of the offence and the atonement can sometimes be seen clearly. Thus the atonement for touching the idol in the darkness without lighting a lamp (list a) no. 15) includes the covering of one's eyes for fifteen days.

Instead of the atonements enjoined by VP, which are hard to observe, the texts mention easier methods³¹²: VP 177.25 states that one's sins disappear in course of a year if one observes a fast at the holy places Sūkara(tīrtha)³¹³ or Mathurā and baths in the Yamunā and Gaṅgā there.

³⁰⁵ Cf. list a, no. 18: Residual food eaten by a dog.

³⁰⁶ PP p. 189,2 explains: Silence when one's *guru* is praised (*guror maunaṃ guroḥ śrūtau maunaṃ*).

³⁰⁷ I.e. milk, ghee, curd, cow-dung and cow-urine, all mixed together.

³⁰⁸ Cf. KANE 4, pp. 134–138 and GAMPERT (1939), pp. 53ff. for this atonement.

³⁰⁹ Cf. KANE 4, pp. 138–139 for a discussion of this atonement and GAMPERT (1939), pp. 48–49.

³¹⁰ Cf. KANE 4, p. 151 and GAMPERT (1939), pp. 48–49 for this atonement.

³¹¹ Cf. KANE 4, pp. 145–146, GAMPERT (1939), pp. 47ff.

³¹² For a list of such general *prāyaścittas* cf. also BDP p. 156,18–27 and Kramasamdarbha p. 160,27f. ad BhP 7.5.23 and Nityācārāpradīpa vol. 1, p. 595,14f.

³¹³ I.e. Soron on the west bank of the Gaṅgā between Bareilly and Mathurā (cf. KANE 4, p. 808).

According to Śāṇḍilya-Smṛti 2.88 all *pātakas* are got rid off by looking (respectfully) at the idol of the deity from its feet to its head. PP p. 189,4–5 (quoting SkP) recommends the recitation of a chapter from the BhG as an atonement for thirty-two offences in worship. According to Mitramiśra's comment (PP p. 189,7–8) the reading of sacred texts is no atonement for heavier offences.

PP p. 191,16–17 (quoting SkP) assures that the deity who is respectfully worshipped even with a single lotus pardons a thousand offences. The power of Viṣṇu's name is often believed to wipe out sins.³¹⁴ Thus the *śoḍaśopacārapūjā* ends with the prayer to Viṣṇu: "I immediately bow to Acyuta (= Viṣṇu) by remembering whom and uttering whose name a deficiency in austerity, *pūjā* and ritual, etc. is made up for."³¹⁵

Similarly also BhP 8.23.15–16: "How can there be any deficiency in ritualistic performance, where You, the presiding Lord of all religious acts ... are worshipped with complete devotion? The recital of Your name rectifies all the defects arising out of ... wrong ritualistic procedure, in-opportuneness of time and unsuitability of place or in the provision of materials for sacrifices."³¹⁶

PŪJĀ AND KARMAKĀṆḌA

The daily *pūjā* – being a ritual act³¹⁷ belonging to the duties to be performed during the day (*āhnikā*) – is understood as belonging to the part of the *smṛti* dealing with ritual practices (*karmakāṇḍa*)³¹⁸ and forms part of the *yoga* of ritual works and duties (*kriyā* / *karmayoga*)³¹⁹, a path which is said to lead finally to liberation (*mokṣa*).

³¹⁴ Cf. also KANE 4, pp. 50–51.

³¹⁵ Cf. p. 180.

³¹⁶ Translation by TAGARE.

³¹⁷ Cf. fn. 1 on p. 7.

³¹⁸ The term *karmakāṇḍa* – originally referring to *śrauta* sacrifices – is also used as a general term to denote any religious act and ritual practice of the *smṛti* and Tāntric tradition, such as *pūjā* and *samdhya*.

³¹⁹ Cf. Patañjali's Yogasūtra 2.1: *tapasvādhyāyēśvarāpranidhānāni kriyāyogaḥ* / and Matsya-Purāṇa 258.2 ab:

kriyāyogaṃ pravakṣyāmi devatārcānukīrtanam /
Some of the Āgamas have *kriyāpūda* as one part.

The value of *karmayoga* as a means of liberation has often been underestimated in favour of the importance ascribed to *jñānayoga*³²⁰, especially in the present, where there is little regard and understanding for rituals.³²¹ Often the term *karmakāṇḍa* is used in a pejorative sense, implying that practices are being followed blindly by tradition without an understanding of their significance. There are several reasons for the bad reputation of *karmakāṇḍa*. A traditional exponent of Śāktism S. C. V. BHATTACHARYA³²² regards the "eagerness to avoid labour"³²³ as the root cause for the "unswerving faith in such Śāstras as seek to establish the superiority of Jñāna-kāṇḍa"³²³, as the daily duties prescribed by the texts "are doubtless troublesome things"³²⁴. But the renunciation of *karma* as advertised by such devotees is "renunciation of the Sandhyā prayers, daily and occasional worship of the Deity ... but not of such things as the maintenance of wife and children, earning and spending money, eating ..." ³²⁵. The scriptures do not enjoin the abandonment of obligatory rites as the daily *pūjā* or substitution by a so called "symbolic" or mental performance, to which only trained people are entitled who have the mental capacity to perform such type of worship.

But the current bad reputation of *karmakāṇḍa* is also due to some common defects in the performance of the rituals that one can frequently witness, and in the attitude of many devotees as well as priests, who often let the *pūjā* degenerate into a purely mechanical performance owing to repeated performance. Over-importance attached to outer purity – which is achieved through bathing and wearing of pure garments – and to formal elements sometimes goes together with negligence of the appropriate mental attitude.³²⁶ Against these tendencies some authorities have emphasized the importance of mental purity³²⁷ and devotion (*bhakti*) declaring

³²⁰ The remark in Matsya-Purāṇa 258.1 cd that *karmayoga* is a thousand times superior to *jñānayoga* (*jñānayogasahasrād dhi karmayogo viśiṣyate*) has to be understood as a reaction to such underestimation of rituals.

³²¹ Cf. p. 93.

³²² In: Tantratattva (= AVALON⁵ 1978) vol. 2.

³²³ Ibid. p. 390; similarly already Kṛtyakalpataru, Mokṣakāṇḍa p. 146, 2-3 (quoting Yogin Yājñavalkya):

*parijñānād bhaven muktir etad āśayalakṣaṇam /
kāyakleśamayam caiva karma necchanty apanditāḥ //*

³²⁴ Ibid. p. 391.

³²⁵ Ibid. p. 400.

³²⁶ This has often been ridiculed, e.g. Therīgāthā 240-244.

³²⁷ For mental purity cf. Parama-Saṃhitā 4.71 ab:
aprasāde hi manasaḥ karmayogo 'pi niṣphalaḥ /
and KANE 4, pp. 310-311.

that worship without devotion is as good as not offered. This aspect has particularly been stressed by followers of the *bhakti* movement who have included *pūjā* as one of their spiritual practices.

Excursus: A note on the place of *pūjā* in the *bhakti* system³²⁸

The system of nine-fold *bhakti*³²⁹ comprises the listening (*śravaṇa*) to the names and stories of Kṛṣṇa, singing (*kīrtana*) of his names and glory, remembering (*smarana*) his names, rendering service to his feet (*pādasevana*), worship (*arcana*), paying obeisance / bowing down (*vandana*), being his servant (*dāśya*), being his friend (*sakhya*), offering oneself to his service (*ātmanivedana*).

The fourth member of this list, *pādasevana*, is explained by Mitramiśra in Bhaktiprakāśa p. 65, 23 as "service to the Lord" (*bhagavatparicaryā*) which includes waving of chowries (*camara*), swinging (*āṇḍolana*) the idol, participating in holidays and big festivals. The Kāntimālā p. 160, 4 on Bhaktiratnāvali defines it as "service to an idol etc." (*paricaryā pratimā-dau*), while Kramasāṃdarbha p. 158, 27 ad BhP 7.5.23-26 interprets it as "seeing the idol, touching it, circumambulating it ..."

The fifth member, *arcana*, is taken by the Bhaktiprakāśa as *pūjā* which is said to be the cause of happiness (*abhyudaya*) and ultimate liberation (*niḥśreyasa*).³³⁰ Bhagavatprasādācārya's Bhaktamanorañjanī p. 162, 26 ad BhP 7.5.23-26 defines *arcana* as "procedure of *pūjā* with services [as they are] available".

The sixth member, *vandana*, refers to the bowing down (*natī*) / prostration before the idol³³¹, an independent act of devotion expressing complete self-surrender.

BhP 9.4.15ff. narrates the story of king Ambarīṣa, an ideal *bhakta* of Viṣṇu, who dedicated all his actions³³² to Viṣṇu's service. "He engaged his mind (in meditating) on the lotus-like feet of Lord Kṛṣṇa, his speech in singing of the excellences of Lord Viṣṇu (Vaikuṇṭha), his hands in services e.g. cleansing the temple of Hari and such other duties, and his ears (sense of hearing) in listening to excellent stories of the Imperishable Lord. He

³²⁸ For this section I partly made use of text places collected by GAIL (1969) in the chapter "Bhakti im Kult", pp. 79-86.

³²⁹ Cf. BhP 7.5.23. 1

³³⁰ Bhaktiprakāśa p. 80, 13. Similarly Kāntimālā p. 176, 4 on Bhaktiratnāvali and Bhaktisāṃdarbha (quoted in Dē [1942], pp. 281-282).

³³¹ Bhaktiprakāśa pp. 119-120.

³³² For the dedication of all actions cf. also Śivamānasapūjāstotra, v. 4 (ed. in BSR², p. 34).

employed his eyes (faculty of seeing) in beholding the images and shrines of god Viṣṇu (Mukunda), his tactile sense in embracing the persons of the servants of gods, his olfactory sense in smelling the fragrance of the Tulasi leaves dedicated to his feet, and his tongue (sense of taste) to what is offered to the Lord.

He used his feet in walking to the holy places hallowed with Lord Hari's feet, his head to bow down to the feet of god Viṣṇu (Hṛṣīkeśa), his own desire in the humble services of the Lord, and not for the fulfilment of his worldly desires ...

In this way, he dedicated all his acts and round of duties to the glorious Lord Viṣṇu ...³³³

Therefore the ritual of *pūjā* – being a way of expressing *bhakti* – is described in texts treating of *bhakti*, such as BhP 11.27.7ff. (part of the Uddhavaṅtā, explaining *kriyāyoga*), Bhaktiprakāśa pp. 80, 113–118, 10 and Gopāla Bhaṭṭa's Haribhaktivilāsa, chpts. 3–11³³⁴. According to Krama-saṃdarbha p. 159, 30–31 ad BhP 5.7.23–26 the Bhāgavata³³⁵ tradition, however, does not insist on the necessity of ceremonial worship as much as the Pāñcarātra³³⁶ system does. The way of ceremonial worship is especially recommended to rich householders who can thereby utilize their wealth in an appropriate way (p. 159, 35).

The passages of the BhP dealing with *pūjā* emphasize certain characteristics of worship:

1. Worship with little means offered in a spirit of devotion exceeds an elaborate ritual carried out in a purely mechanical manner:

"The Lord said: 'What present have you brought for me from your house, o Brāhmaṇa? Even the slightest offering – a particle given with affection by my devotees is considered by me as very great, but even if a lot of presents are given to me by one who is not my votary, they are not conducive to my joy or satisfaction.

A person who devoutly offers me a leaf, a flower, a fruit or even water, I enjoy that which has been brought to me with devotion by a person of controlled and pure mind.'"³³⁷

³³³ BhP 9.4.18–21 (translation by TAGARE).

³³⁴ Quoted in DE (1942), pp. 349–371.

³³⁵ For a distinction of these two groups cf. GONDA (1977 a), p. 48.

³³⁶ Cf. fn. 335 above.

³³⁷ BhP 10.81.3–4 (translation by TAGARE); for the last verse cf. also BhG 9.26. For a similar view cf. BhP 11.27.18.

2. Worship should be performed without expectations.³³⁸ The merit gained by the performance of religious rites with selfish motives can only lead to the enjoyment of heavenly pleasures for a limited time, resulting in rebirth; it does not lead to final liberation.³³⁹ But:

"A person who follows the path of disinterested devotion to me, || directly attains to me only ..."³⁴⁰

3. The worship should not be restricted to that of idols but is to be offered to all forms of the Lord:

"He who foolishly neglects me, the controller of the world dwelling as a Soul (*ātman*) in all beings, and worships merely the images, is (as if) offering oblations in ashes (instead of in the fire)."³⁴¹

But although the Lord is present everywhere the idol worship is recommended to those devotees who have not realized this truth.³⁴²

AIMS OF PŪJĀ

At the beginning of the *pūjā* its performance has to be declared by the *saṃkalpa* formula³⁴³ which specifies the kind of *pūjā* that is going to take place and the fruit that is desired. According to the *dharmaśāstras* the *saṃkalpa* is necessary for the performance of all religious acts (including the daily bath and handing over of gifts), for in strict theory a rite yields its complete fruit only when it is performed consciously.³⁴⁴

Contrary to this, many popular stories tell about people who gained much reward by unconsciously fulfilling the conditions of a *vrata*.³⁴⁵ In any case, the conscious performance of a rite yields more reward.³⁴⁶

³³⁸ Cf. BhP 3.32.5–7 and 3.29.15–16.

³³⁹ BhP 3.32.3.

³⁴⁰ BhP 11.27.53 (translation by TAGARE).

³⁴¹ BhP 3.29.22 (translation by TAGARE). For the "places of *pūjā*" (*pūjāsthānas*) cf. pp. 43ff.

³⁴² Cf. BhP 3.29.25:

*arcādāu arcayet tavad īśvaraṃ māṃ svakarmakṛt/
yāvan na veda svahṛdi sarvabhūteṣv avasthitam||*

³⁴³ Cf. pp. 113ff.; cf. further GHOSH (1871), p. XXIII (app.).

³⁴⁴ BhavP (quoted by DAVE, p. 405, 5–6):

*saṃkalpena vinā karma yat kiṃcīt kurute janah/
phalaṃ cāpy alpakaṃ tasya dharmasyārdhakṛdayo bhavet ||*

³⁴⁵ Cf. the famous story of the hunter who gained the merit of the Śivarātri-vrata by unconsciously fulfilling the rulings laid down for this *vrata* in Śiva-Purāṇa, Kōtirudra-Saṃhitā, chap. 40, v. 4ff.

³⁴⁶ BhP 10.24.6:

*jñātvājñātvā ca karmāṇi jano 'yam anuṣṭhātī/
viduṣo karmasiddhiḥ syāt tathā nāviduṣo bhavet||*

The wishes pronounced by the worshipper in the *saṃkalpa* formula of the daily *pūjā* are of general nature and pre-given by the text of the *pūjā* which cannot be deliberately altered: "... [I shall perform *pūjā*] for obtaining for myself the fruit which is vouched for in the *śruti* and the *Purāṇas*, for obtaining for us with family and dependents [with bipeds and quadrupeds] increase of happiness, stability [long] life, health, wealth and for an all-out prosperity, for the satisfaction of the noble deity so and so ..." ³⁴⁷

Naimittikapūjās have their specific pre-given declaration formulas which slightly differ. Optional (*kāmya*) *pūjās* are characterized by the desire for the fulfilment of a particular material wish or the declared aim to harm others by such acts as the *ṣaṭkarmas* ("black magic") ³⁴⁸.

The *saṃkalpa* is in a sense completed in the dedication (*saṃnyāsa* / *samarpaṇa*) ³⁴⁹ at the end of the *pūjā*, which expresses the wish that the deity be pleased with the worship ³⁵⁰ and includes the dedication of the fruits of the ritual to *brahman*, the highest principle ³⁵¹. Without this dedication the worshipper cannot obtain any result. ³⁵² This is not only in spite of his dedication of the merit but because of it that the ritual is believed to bear the fruit which is desired by the devotee. The deity, having accepted the offerings of the *pūjā*, which are given in the same manner as to a distinguished guest ³⁵³ has thereby been connected with the devotee and – being pleased – is bound to fulfil his wishes. ³⁵⁴ The devotee offers to his god and thereby adds to the god's power that he may be able to give and that "the life process may not stagnate because of any lack of potency" ³⁵⁵. This exchange is also indicated by the practice of returning a part of the offerings brought to the temple by the devotee. After the *pūjā* the food offered to the idol (*naivedya*) becomes god's "grace" (*prasāda*) and is eaten by the worshippers with devotion, who thereby earn merit and

³⁴⁷ Cf. p. 115.

³⁴⁸ Cf. pp. 183–184.

³⁴⁹ Cf. p. 180.

³⁵⁰ One of the aims declared in the *saṃkalpa* was the pleasing of the deity.

³⁵¹ This is done with the formula: *idaṃ na mama / oṃ tat sad brahmārpaṇam astu* / – Cf. also p. 149.

³⁵² Cf. p. 180.

³⁵³ For *pūjās* as having the characteristics of a guest ritual cf. p. 30.

³⁵⁴ Cf. HEILER (1961), p. 208.

³⁵⁵ Cf. GONDA (1965 a), p. 215. The old formula "do-ut-des" or with TS 1.8.4.1 and ŚB 2.5.3.19 "dehi me dadāmi te" should be replaced by "do-ut-possis-dare" (p. 214).

communicate with the god. The water used in bathing the idol is looked upon as sacred water (*tīrtha*) and is drunk; the flowers offered (*nirmālya*) are placed on the head. In all these cases the devotee partakes of the "left-overs" (*ucchiṣṭa*) of the deity in the belief that it will enable him to obtain power.

As the daily *pūjā* – and to a certain extent also the *naimittikapūjās* – are duties of the householder enjoined by the *dharmaśāstras*, the omission of which would be an offence ³⁵⁶ for which atonement (*prāyaścitta*) is due, the devotee cannot expect the fulfilment of special desires from the performance of these rituals, although he pronounces general wishes for his well-being. In spite of this fact these types of *pūjā* are said to be beneficial ³⁵⁷ to the worshipper on a material as well as spiritual level. ³⁵⁸ According to popular beliefs recorded in *Bhaktiprakāśa* p. 80, 22–27 (quoting *Bṛhannāradya*) the devoted performer of Śiva's or Viṣṇu's *pūjā* is always surrounded by Lakṣmī, the goddess of wealth, and by all other gods. He is protected from fire, thieves, ghosts and influence of evil heavenly bodies. But the extraordinary results on the material level (wealth, offspring, victory, heavenly pleasures) vouched for in the *Purāṇas* and other texts refer to the optional (*kāmya*) *pūjā*, the performance of which is selected by the devotee according to the result they promise. ³⁵⁹

But apart from worldly enjoyment (*bhukti*) the *Purāṇas* claim the attainment of liberation (*mukti*) through practicing *pūjās* and *vratas*. ³⁶⁰

³⁵⁶ Nyāyamālāvistara 6.3.2: *nityākarāṇe pratyuvāyaprayāścitte śāstreṣv avagamyete* /

³⁵⁷ Cf. MSm 4.156:

*ācārāḥ labhate hy āyur ācārād īpsitāḥ prajāḥ /
ācārād dhanam akṣayyam ācāro hantya alakṣaṇam //*

Here the beneficial results accruing from the observance of one's caste duties are described; cf. similarly *Nityācārapradīpa*, vol. 1, pp. 4–12 for a discussion of the fruits of *nitya*, *naimittika* and *kāmya* rites. *Parama-Saṃhitā* 6.47–48 ab states: "Even to one who does not wish for anything, prosperity or wealth is ever on the increase. Even one who wishes to gain an object gains that object for certain by offering worship to the Supreme God giving up that actual purpose." (Translation by AIYANGAR).

³⁵⁸ Ritual activity is believed to produce not only concrete effects in the phenomenal world but also unseen spiritual merit. Cf. GONDA (1980 b), p. 478.

³⁵⁹ In case a devotee's desire is not fulfilled it may occur that he tries to exercise force on the deity by immersing a *śivaliṅga* in water or by heaping stones on the idol's head until his wish has been met with (cf. also ABBOTT [1932], pp. 465–466). Such practices can still be observed in the countryside.

³⁶⁰ E.g. PP p. 7, 14–15 (quoting SkP):

*bhaumān manorathān svargam svargivandyaṃ tathā padam /
prāpnoty ārādhite viṣṇau nirvāṇam api cottamam /*

The results of the performance of *pūjās* are further said to exceed those of the complicated Vedic sacrifices.³⁶¹ This problem needs further discussion.

According to some authorities, like Śaṅkara³⁶², there is no way to liberation (*mokṣa*, *mukti*) except by knowledge. Others state that mere knowledge does not lead to *mokṣa*. Thus Lakṣmīdhara³⁶³, explaining BhG 3.3-9 quotes Yogin Yājñavalkya who argues that *karma* and *jñāna* should be applied together, and condemns the view that liberation is to be achieved by knowledge alone and by giving up all acts that are enjoined by the texts.³⁶⁴ Therefore *kāmya* rites and forbidden acts have to be abandoned if *mokṣa* is desired, whereas the daily (*nitya*) and *naimittika* rites have to be continued in order to avoid the sin which would accrue from the non-performance of these two.³⁶⁵ But expectations for their invisible (*adrṣṭa*) fruit have to be given up.³⁶⁶

Jñānārṇavatāntra 8.13 ab:

evaṃ pūjāvidhiṃ kuryād bhogamokṣaphalāptaye /
and Bhaktiprakāśa p. 80,13:

arcanaṃ pūjā / sā cābhyaṣāyāniṣṭreyasahetur iti tatra tatoktam /

³⁶¹ E.g. PP p. 6.17 (quoting SkP):

na viṣṇvārādhanaṁ puṇyaṃ vidyate karma vaidikam /

³⁶² E.g. in his Bhāṣya on Brahmasūtra 4.3.14 (quoting the authority of Śvetāśvatara-Up. 3.8).

³⁶³ Kṛtyakalpataru, Mokṣakāṇḍa p. 146,4-9:

jñānakarmasamāyogāt param āpnoti pūruṣam /

prthagbhāve na sidhyeta ubhe tasmāt samāśrayet //

jñānaṃ pradhānaṃ na tu karmakīnaṃ

karma pradhānaṃ na tu buddhikīnaṃ /

tasmāt dvayor eva bhavet tu siddhiḥ

na hy ekapakṣo vihaṅgaḥ prayāti //

Also Nityācārapaddhati p. 7,17-18:

ayam eva kriyāyogo jñānayogasya sādhanakāḥ /

karmayogaṃ vinā jñānaṃ kasya cin neha dṛśyate //

³⁶⁴ Kṛtyakalpataru, Mokṣakāṇḍa p. 149,3-5: *jñānād eva kevalān muktir iti sarvaṇ śrautaṇ smṛtaṇ karma na kartavyaṇ bandhaheturvād iti nirākṛtam* /

³⁶⁵ Cf. Ślokaśrīrṅgī (saṃbandhākṣepavāda) 5.210:

mokṣārthi na pravarteta tatra kāmāniṣiddhayaḥ /

nityanaimittike kuryāt pratyavāyajihāsaya //

Further BhG 18.9:

kāryam ity eva yat karma niyataṃ kriyate 'rjuna /

saṅgaṃ tyaktvā phalaṃ caiva sa tyāgaḥ sāttvikō mataḥ //

³⁶⁶ Kṛtyakalpataru, Mokṣakāṇḍa p. 155,7-8; further Caturvargacintāmaṇi vol. 2, pt. 1, p. 11,14-15 (quoting Viśvāmitra):

mokṣāyedaṃ karomāmi saṃkalpya kriyate tu yat /

tat karma rājasam jñeyam na sāksān mokṣakṛd bhavet //

According to Lakṣmīdhara such *karma* leading to *mokṣa* is the worship of the Lord (*bhagavadārādhana*).³⁶⁷ In fact all acts which are not done as adoration of god are futile and cause bondage.³⁶⁸ Therefore all actions should become an offering to god and should be done without attachment in the belief that one is not doing anything but god is acting. Similar ideas have been propagated by the *bhakti* theoreticians who have included *pūjā* / *arcana* as one part of their spiritual practice.³⁶⁹

The contribution of *karmayoga* towards liberation which is finally an act of knowledge is the purification of the mind, which is a precondition of *mokṣa*.³⁷⁰ "If with intensive devotion generated through desire for seeking the feet of the lotus-navelled God, a person, by his own mental efforts, cleanses all the dirt and impurities clogged on his heart due to three *guṇas* and acts (resulting in merit and sin), the soul (which pre-exists there) directly reveals himself in that extremely pure heart like the light of the sun becomes visible to clear eyes."³⁷¹ Performance of more elaborate rites leads to greater purification than that of small rites and is therefore superior.³⁷² As the ideal of a person who has achieved liberation while performing actions (*karmayoga*) the BhG names king Janaka of Videha.³⁷³

³⁶⁷ Kṛtyakalpataru, Mokṣakāṇḍa p. 150,22-23: *īśvarārādhanaṁ the ca kriyā-māne karmaṇi nāsti vaiṣaṃyam* /

³⁶⁸ Ibid. p. 149,9-10: *īśvarārādhanaṁ the karma varjayitvānyat svargādiphalārtham karma bandhāya bhavati* /

³⁶⁹ For *bhakti* as a way to *mukti* cf. Bhaktiprakāśa p. 2,14-29; DHAVAMONY (1971), pp. 217-223 and 351-360.

³⁷⁰ Cf. BhG 18.5:

yajñadānatapahkarma na tyājyaṃ kāryam eva tat /

yajño dānaṃ tapaś caiva pūvanāni māniṣiṇām //

Cf. Śiva-Purāṇa, Rudra-Saṃhitā, Śṛṣṭikhaṇḍa, chap. 12, v. 72: When freed of its impurities by the worship of gods the mind can absorb the dye of knowledge when it arises. Cf. further the discussion in PP p. 165,19-22: *jñānadvārā mokṣaprayojake cittaśuddhirūpe phale tātṛatamyasambhavaṇ naiva doṣaḥ* / *bhāgavatādarā mokṣaheturvābhidhānaṃ tu sattvaśuddhidvārā bodhyam* / Further Kṛtyakalpataru, Mokṣakāṇḍa p. 148,20-21 (unidentified quote):

jñānam utpadyate puṃsām kṣayāt pāpasya karmaṇaḥ /

yathādarśatalaprakhye paśyed ātmānam ātmani //

According to BhG 10.10-11 the Lord gives to his devout worshippers that knowledge which leads to liberation:

teṣāṃ satatayuktānāṃ bhajatāṃ prītipūrvakam /

dadāmi buddhiyogaṃ taṃ yena mām upayānti te //

teṣāṃ evānukampārtham aham ajñānaṃ tamah /

nāśayāmy ātmabhāvastho jñānadīpena bhāsvatā //

³⁷¹ BhP 11.3.40 (translation by TAGARE).

³⁷² Cf. PP p. 165,9f.

³⁷³ BhG 3.20.

A NOTE ON MENTAL PŪJĀ

Mental (*mānasa*) *pūjā* belongs to the interiorized forms of rituals, like mental bath (*mānasasnāna*)³⁷⁴, mental fire sacrifice (*mānasahoma*)³⁷⁵ or mental repetition of a *mantra* (*mānasajapa*), which often form part of the interior/inner worship or "sacrifice" (*antaryāga*)³⁷⁶ as opposed to outward/outer worship or "sacrifice" (*bāhyayāga*)³⁷⁷ in Tāntric worship. In the mental *pūjā* services (*upacāra*) are offered in analogy³⁷⁸ to those offered in the outer *pūjā*, there being no difference regarding the items and the sequence of offerings. The mental *pūjā* cannot be thought of without the idea of the outward *pūjā* on which it is modelled. But as imagination is unrestricted, more services – and among them rare and expensive ones of best quality and any season – may be given. The idol receiving these offerings is a mental one.³⁷⁹ In Tāntric forms of *pūjā* the mental *pūjā* usually comes first. In the following outer *pūjā* the deity (who was worshipped mentally as being present in the devotee's heart) comes into the idol (or *yantra*) and is worshipped outwardly. Even then the deity does not cease to be present in the devotee's heart for the time of the outer *pūjā*, as a light from which another light has been taken does not cease to burn.³⁸⁰

Apart from purely Tāntric works the Purāṇas describe the mental *pūjā*.³⁸¹ Among works in Mar. language the small treatise *Mānasapūjā*³⁸² by the saint Rāmdās and a work with the same title attributed³⁸³ to the saint Veḍiyā Nāgeś³⁸⁴ are dedicated to this form of worship. Rāmdās further treats of *mānasapūjā* in his *Dāsabodha*³⁸⁵ in connection with

³⁷⁴ E.g. *Tārābhaktisudhārṇava* 131.28f.

³⁷⁵ E.g. *Jayākhyā-Saṃhitā* 12.115–130.

³⁷⁶ Cf. *Saubhāgyabhāskara* p. 5, 21–22; *antaryāgo nāma ... mānasī devapūjā*.

³⁷⁷ For this opposition e.g. *Lakṣmītantra*, chap. 36 (*antaryāga*) and chap. 37 (*bāhyayāga*); *Jayākhyā-Saṃhitā* chap. 12 and 13; further SMITH (1975–80), index.

³⁷⁸ Cf. *Lakṣmītantra* 36.147:

yaḥ kramo bhikṛto bāhye sa sarvo mānase 'tra tu |

³⁷⁹ The mental idol (*manomayī pratimā*) is one of eight kinds of idols mentioned in *BhP* 11.27.12.

³⁸⁰ Cf. *MNT* 6.65c (*dīpād dīpāntaram iva*).

³⁸¹ E.g. *Mudgala-Purāṇa* 5.38.5–78.

³⁸² Printed in *Samarthagranthabhāṇḍār* pp. 612–619.

³⁸³ According to ŚAṂĀ, *Aprakāśit Veḍiyā Nāgeś*, pp. 4–5 the work was probably written by Varadatta (1738–1798 A.D.) and not by Veḍiyā Nāgeś.

³⁸⁴ Cf. CĀMDORKAR (1932), pp. 131–135.

³⁸⁵ *Dāsabodha*, ed. S. S. DEV, Mumbai 11982, 4.5.31–33. For a selection of Mar. articles (quoting many examples from the works of Mahārāṣṭrian saints) on the topic *mānasapūjā* cf. *Mānasapūjā-viśeṣaṅka* of the Mar. periodical *Puruṣārtha*, Oct.–Dec. 1977.

*arcanabhakti*³⁸⁶. *Mānasapūjā* is also a theme of *stotra* literature, e.g. *Śrīvitthaladhyanamānasapūjā* by Kāśinātha Upādhyāya³⁸⁷ or *Rāmamānasikapūjā*³⁸⁸.

The famous *Vyaṅkaṭeśastotra*³⁸⁹ by Devadās in Old Mar. incorporates a mental worship (verses 70ff.) where sixteen services are offered accompanied by the recitation of the PS. Other *stotras* related to this topic are the *Gaṇeśamānasapūjāstotra*³⁹⁰, *Vighneśvaramānasika*³⁹¹, *Gokaṇeśvaramānasikārādhana* (*Gokaṇamānasikapūjā*)³⁹². Tradition ascribes to Śaṅkara the *Śivamānasapūjā(stotra)*³⁹³ as well as the *Mṛtyuñjāyamānasapūjāstotra*³⁹⁴ in forty-six verses, where a variety of services is offered, especially a great number of food preparations. The famous and very popular *Śivamānasapūjā* follows here in translation:

Mental Pūjā of Śiva³⁹⁵

O god, ocean of compassion, lord of animals/souls, accept a seat prepared with jewels and a bath with cool water, a heavenly [silken] garment, ornaments [studded] with varied jewels, sandalwood paste enriched with the fragrance of musk, flowers consisting of *jātī*, *campaka* [flowers] and *bilva* leaves, and incense as well as a lamp, [all] offered in my heart. (1)

O Lord, accept in a golden plate which is prepared with pieces of nine jewels ghee, a milk preparation, food of five kinds together with milk and curd, a banana, a drink, a great number of vegetables, tasty water, betel enriched with pieces of camphor which I have shaped in my mind with devotion. (2)

An umbrella, a pair of chowries and a fan, a spotless mirror, art performances of *vīṇa*, kettle-drum, drum, *kāhala*, singing as well as dancing, prostration with eight limbs, various kinds of hymns of praise, all that, O mighty one, I offer you in my imagination. O Lord, accept the *pūjā*. (3)

³⁸⁶ For *arcanā* as one part of nine-fold *bhakti* cf. p. 81.

³⁸⁷ Cf. BUISE (1981), pp. 63–72.

³⁸⁸ Printed BSR pp. 576–581.

³⁸⁹ Cf. ABBOTT (1929), pp. 81–96 (translation) and pp. 238–247 (text).

³⁹⁰ In: *Stotrasamuccaya* vol. 1, pp. 1–3.

³⁹¹ Ibid. pp. 4–13.

³⁹² Ibid. pp. 161–165.

³⁹³ Text in BSR p. 224.

³⁹⁴ Ibid. pp. 333–338.

³⁹⁵ Ibid. p. 224.

[My] self are you, [my] mind is Pārvatī, [my] vital breaths are [your] attendants, [my] body is [your] house, [my] enjoyment one after the other of the objects of senses is your *pūjā*, [my] sleep is the state of *samādhi*, the walking of [my] feet the act of circumambulation, all [my] words are hymns of praise, [– in brief,] whatever action I perform, that all is, O Śiva, your worship. (4)

Whatever offence I committed by [my] hands or [my] feet, [whatever offence occurred] from [my] words or [my] body or [my] acts, from hearing, seeing or [whatever offence I committed] mentally, whether consciously or unconsciously³⁹⁶, all that forgive me. Victory, victory [to you], O ocean of compassion, O noble Mahādeva, O Śiva. (5)

In the first three verses of this *stotra* the devotee devises items of the best quality as offerings. With the fourth stanza he offers the bodily functions and activities as acts of worship and his body as Śiva's temple.³⁹⁷ The last stanza begs forgiveness for offences committed consciously or unconsciously.

Sometimes the offerings of the mental *pūjā* are understood symbolically as in the following passage which reflects a yogic experience. "The lotus of the devotee's heart is offered as the deity's seat (*āsana*), the nectar (*amṛta*) flowing from the *sahasrārācakra* as water for washing the feet (*pādya*), the mind as *arghya* offering, [again] the nectar flowing from the *sahasrāra* as water for sipping (*ācamanīya*) ... the essence of smell (*gandha-tattva*) as sandalwood paste / scent (*gandha*) ... the functions of the senses and restlessness of the mind as dance (*nṛtya*) ... non-injury (*ahimsā*), forgiveness etc., as flowers, lust (*kāma*) and anger (*krodha*) as *bali* offerings."³⁹⁸

Mānasapūjā – as other mental acts³⁹⁹ – is said to be far superior to

³⁹⁶ Read *viditam* and *aviditam* for *vihitam* and *avihitam* in the *stotra* text, as the current readings do not yield an appropriate meaning.

³⁹⁷ Similarly BhP 9.4.15ff. narrates the story of king Ambarīṣa, the ideal of a *bhakta*, who offered all his bodily activities as services to the Lord (cf. p. 81). Cf. further Saundaryalaharī v. 27 and Bhāskaraśāstra's commentary on the Bhāvanopaniṣat 31 (p. 16, 13ff.).

³⁹⁸ MNT 5.142ff.

³⁹⁹ Cf. also Mahānārāyaṇa-Up. 515: *mānasam iti vidvāṃsas tasmād vidvāṃsa eva mānase ramante* / and 529: *mānasam vai prajāpatyaṃ pavitraṃ mānasena manasā sādhu paśyati manasā śṛṣṭyaṃ prajā asṛjanta mānase sarvaṃ pratiṣṭhitaṃ tasmān mānasam paramaṃ vadanti* / – Of the three kinds of *japa*, the mental one is the highest: Cf. Rāghavabhaṭṭa's commentary on ŚT (quoting Vāyavīya-Saṃhitā) p. 664, 23–24:

outer worship⁴⁰⁰, when performed correctly. Contrary to outer *pūjā*, which may be degraded to a purely mechanical performance, mental *pūjā* cannot be done absent-minded. It demands full concentration of one's mind, which can only be achieved by long practice. While outer *pūjā* requires the use of utensils and materials to be offered, mental *pūjā* could be done independently. But purificatory rites, similar to the ones preceding the outer worship, bathing, cleaning one's teeth etc.⁴⁰¹, have to be performed mentally first. In actual practice mental *pūjā* is generally connected with outer *pūjā*, which follows it. Many texts explain interior and exterior worship as being complementary to the effect that one should not be performed without the other.⁴⁰²

As a substitute for outer worship mental *pūjā* is only allowed to

1. trained persons⁴⁰³ who have the capacity⁴⁰⁴ to perform this difficult form of worship⁴⁰⁵
2. householders in an exceptional case of a total lack of offerings. As long as any kind of substitute can be obtained the householder is enjoined

*uccair japo viśiṣṭaḥ syād yajñāder daśabhir guṇaiḥ /
upāṃśuḥ syāc chataguṇaḥ sahasro mānasah smṛtaḥ* /

Further KANE 4, pp. 44–45.

⁴⁰⁰ E.g. Parama-Saṃhitā 4.70 cd:

sarveṣāṃ eva yāgānāṃ mānaso yāga uttamaḥ /

⁴⁰¹ Cf. Kālikā-Purāṇa 60.28:

*maitraṃ prasādhanaṃ snānaṃ dantadhāvanakarma vai /
anyac ca sarvaṃ manasā kṛtvā kuryāc ca pūjanam* //

⁴⁰² Thus the *mānasapūjā* described in Mudgala-Purāṇa 5.38.5–78 precedes the *bāhyapūjā* (according to 5.39.2).

⁴⁰³ Cf. Niruttaratantra, chap. 7 (quoted in AVALON [1978], vol. 2, p. 424): "Only Sādhakas of Vīrabhāva and Divyabhāva are competent to perform mental worship." For mental *pūjā* obligatory to ascetics see BAKKER (1986), pt. 1, p. 77.

⁴⁰⁴ Cf. S. C. V. BHATTACHARYA (= AVALON [1978], vol. 2, pp. 483–494, ridiculing the approach of untrained persons to mental *pūjā* with symbolic offerings: "It is true that for one who offers handfuls of flowers of non-māyā ... there is no necessity for offering handfuls of real flowers. But it is difficult to restrain one's laughter at the mere thought that a Jīva of the Samsāra who ... is wholly engrossed in feelings of lust and anger ... will offer non-māyā .. as flowers ... nothing can be more foolish on your part than to proceed to collect and fill your flower-vessel with flowers of a kind of which there is not even one plant in your garden."

⁴⁰⁵ Kramasamdarbha p. 161, 6–15 ad BhP 7.5.23 (quoting from the Brahma-vaivarta-Purāṇa) narrates the story of a poor Brahmin – absorbed in mental *pūjā* – who burnt his finger while offering cooked food mentally.

to use it, and only if nothing can be found mental *pūjā* is prescribed.⁴⁰⁶

From the strict monistic position the performance of *pūjā*, which is conditioned by dualism, appears as an act that is finally meaningless. This has occasionally been pronounced.⁴⁰⁷ In the well-known *Parā Pūjā*⁴⁰⁸ attributed to Śaṅkara that performance of *pūjā* appears to be the adequate form of worship where the devotee worships (mentally) "in all [outer] conditions and at all times".

Highest worship

"Where summon by invocation that which fills all?
Where is the seat for the holder of all?
Why give water for foot washing or oblation
to one who is transparently clear,
and water for rinsing the mouth to one who is pure? (1)

Why a bath for one free of blemish,
and a vestment for one who encompasses all?
Why a sacred thread for one who needs no support.
Why an ornament for one who is beautiful? (2)

Why [offer] perfume to one without stain?
And why [offer] flowers to one without *vāsanā*⁴⁰⁹.
Why incense to one free of all scenting,
and a light to one who is self-luminous? (3)

⁴⁰⁶ *Parama-Saṃhitā* 5.73:

*dravyālābhe tu pūjāyām puṣpair api samarcayet /
puṣpālābhe tu toyena toyālābhe tu cetasā //*

Similarly Ācārendu p. 187,7-9; Gandharvatantra 25.35-36 ab. Further Gandharvatantra 12.34:

*kevalaṃ mānasenaiva naiva siddho bhavet grhā /
sabāhyena tu tenaiva grhastho munipuṅgavaḥ //*

⁴⁰⁷ Cf. MNT 14.123 and 125 ab: *Pūjā* is the union of the worshipper and the worshipped; but for him who realizes that all things are *brahman* there is neither *yoga* nor *pūjā*. - *Avadhūtagītā* 4.1:

*nāvāhanaṃ naiva viśarjanaṃ vā puṣpāṇi patrāṇi kathaṃ bhavanti /
dhyānāni mantrāṇi kathaṃ bhavanti samāsamaṃ caiva śivārcanaṃ vā //*

⁴⁰⁸ This text (with v. l.) is printed as the first part (question of a student) of a "Nirguṇamānasapūjā" to which a *guru* replies in a second part in "Complete Works of Sri Sankaracharya vol. 1, Stotras. Madras 1910, rev. ed. 1981, pp. 369-373."

⁴⁰⁹ Note GUSSNER (1973), p. 202: "Nirvāsanasya is a pun, meaning either without perfume or without karmic residue."

How can there be a food offering to one ever-satisfied,
and the after-meal spice to one all-pervading?
What fruit offering can there be for the
giver of fruits, or gift to the Lord of Lakṣmī? (4)

Why should there be ritual waving of lamps
for one who is self-luminous?

How a circumambulation of one whose extent is without end?
How can there be bowing in the case of one who has no second?
(5)

How should there be a leave taking
of that which is full both within and without?
This verily is the highest worship
in all conditions and at all times." (6)⁴¹⁰

MODERN TRENDS

In contemporary India the number of Hindus who regularly perform the lengthy and sometimes complicated rites prescribed by the *dharmaśāstras* is decreasing. Vedic sacrifices are rarely taking place and of the series of purificatory rites (*samskāra*)⁴¹¹ mainly the *upanayana* and marriage are now being performed, and even these often in a modern abridged or changed form - at least in educated sections of urban areas. The performance of *pūjā*, too, is undergoing some changes.

There are several reasons for this development. The daily and occasional duties enjoined by the texts are too numerous and too complicated so that - owing to the pressures of the modern life style - only few can spare the time that is required for such performances. Many have lost faith in the effects of such rituals and fail to understand their significance. Accordingly many religious festivals have been reduced to purely social gatherings with excessive eating of sweets. The increasing Western influence has led to the alienation from traditional practices in favour of a sometimes blind imitation of "Western" customs. In addition there is often no proper understanding of the significance of the ritual even on the part of the officiating priests who sometimes allow the rituals to be de-

⁴¹⁰ Translation by GUSSNER (1973), pp. 202-204, based on his critical edition of the text.

⁴¹¹ Cf. fn. 22 on p. 33.

graded to a purely mechanical performance.⁴¹² With the decreasing number of professional priests it is at times hard to engage someone to preside over a ritual. The few available ones often perform their duties hurriedly being over-burdened by work and – according to a frequently mentioned complaint – solely with the gift (*dakṣiṇā*) in view.

Repeated criticism of the practices connected with idol worship from Christians, Muslims and groups within Hinduism itself has shaken the faith in the meaning of idol worship and led to attempts at a new interpretation. Idol worship has been severely criticized⁴¹³ by Dayānand Sarasvatī (1824–1883 A.D.), the founder of the Ārya Samāj. In his *Satyārthaprakāśa* "sixteen defects of the mūrtipūjā" (pp. 491,3–493,4) have been enumerated, most of which are faults ascribed to the *pūjārīs*. These are accused of spending the money earned in temple service for visiting prostitutes, consuming alcohol and meat (items prohibited for Brahmins). They are said to beg for alms in the deity's name (pp. 549,2–550,27) with the effect that their bad behaviour has spread everywhere and contributed to the ruin of the country (p. 496,15–17). Accordingly the author suggests the "etymological" explanation of the word *pūjārī* as "enemy of *pūjā*" (*pūjā* + *ari*) (p. 495,16–18). According to him the real meaning of *pūjā* is "honouring" (*satkār*) of respectable people (p. 157,12–13; p. 407,11–12) and the true meaning of *pañcāyatanapūjā*⁴¹⁴ is "honouring 1. the mother 2. father 3. *ācārya* 4. a guest possessing noble qualities 5. husband/wife by the respective partners" (pp. 493,5–495,8).

A similar interpretation of *pūjā* has been offered by Vinobā Bhāve (1895–1982 A.D.) who states that "service rendered to the people, especially to villagers, is idol-worship performed in a spirit of *bhakti*, because the collectivity of the people is God"⁴¹⁵.

New groups within Hinduism are not favourably disposed towards *pūjā* and usually omit it in favour of practices like repetition of a *mantra*

⁴¹² Cf. the discussion on *karmakāṇḍa* p. 80.

⁴¹³ Cf. *Satyārthaprakāśa*: In the Vedas there is not even a syllable about performing *mūrtipūjā* of stones etc. and of invocation (*āvāhana*) and dismissal (*visarjana*) of the highest Being. (p. 485,2–5) The *mantras* used for infusing the idol with life (*prāṇapratisthā*) have come from false Tantra books, which are opposed to the Veda. (p. 485,7–13) Just as there is not even one *mantra* in the Veda that has *āvāhana*, *prāṇapratisthā*, etc., an idol of stone, etc. as object, likewise there is no statement "I offer a bath" etc. (p. 485,16–19) – For criticism of idol worship by groups within Hinduism cf. FARQUHAR (1915), pp. 297–350.

⁴¹⁴ For *pañcāyatanapūjā* cf. p. 49f.

⁴¹⁵ Vinobā ke vicār, Bhāg 2. Delhi³ 1952, p. 188; quoted by HACKER (1978), p. 599 n. 35.

(*japa*), devotional singing (*bhājana*) and meditation (*dhyāna*) as the beneficial effect of these practices on the individual's mind can seemingly be experienced easier. Simultaneously there are efforts to adopt the rituals which are enjoined by the *dharmaśāstras* to the modern life style and rhythm. Such modernizations mainly concern

1. the authorization (*adhikāra*) for the performance
2. the material used
3. the mode of performance.

ad 1) Traditionally only men belonging to the three upper castes (i.e. Brahmins, Kṣatriyas and Vaiśyas) who have acquired the authorization to recite the Veda by the *upanayana* ceremony, are entitled to perform the *pūjā* with employment of Vedic *mantras*,⁴¹⁶ whereas women and Śūdras are permitted to worship with Paurāṇic *mantras*, the "*namaskāra-mantra*" or without the recitation of *mantras*. It seems that in olden times at least in some cases the *upanayana* was also performed for girls⁴¹⁷ who thereby acquired the right to recite the Veda. But this custom was abandoned in the Indian Middle Ages. Since 1976 a private movement in Pune, known as Śrī-Śaṅkar-Sevā-Samitī led by S. H. Thatte has been trying to reinstall women in their old rites. A considerable number of married women – among them allegedly also Non-Brahmins – have been trained in the recitation of Vedic *sūktas*, traditional performance of *pūjās* and *smārta yajñas* to enable them to work as officiating priests. This movement imitates partly the activities of a group of unmarried women of Sākurī⁴¹⁸ belonging to the Śrīkanyākumārī-Sthān, founded about sixty years ago by a certain Upāsani Mahārāj. These women are well known for their performance of Vedic recitation according to the tradition of the White Yajurveda and their skill in performing *smārta yajñas*. These activities, however, are not appreciated by all.

An attempt to meet with the problem of non-availability of priests is made by the publishers of an increasing number of popular "do-it-yourself"-books⁴¹⁹ which endeavour to enable the individual to perform his own *pūjā* without the guidance and supervision of a priest. These books

⁴¹⁶ Cf. p. 56.

⁴¹⁷ For the *upanayana* of girls cf. KANE 2, pp. 293–295; ALTEKAR (1956), p. 397. The Dharmanirṇaya-Maṇḍal (cf. p. 97) has tried to introduce the *upanayana* for girls again. – For the position of women in Brahmanical ritual cf. WINTERNITZ (1920), pp. 8–15.

⁴¹⁸ This is a village near Ahmadnagar (Mahārāṣṭra).

⁴¹⁹ Cf. Mar. titles like "Svayampurohit" (Self-priest) or "Tumce Lakṣmī-pūjan tumhīc karā" (Perform your Lakṣmīpūjā yourself). Cf. also p. 43.

provide all necessary explanations in regional languages along with a translation of the Skt. *mantras*. Pre-recorded cassettes are also on the market attempting to serve the same purpose.

ad 2) In the current *pūjās* those services (*upacāra*) which are not to hand are frequently substituted by an offering of unbroken rice grains (*akṣata*). This is, however, permitted by the texts.⁴²⁰ Utensils used in the worship that were traditionally manufactured of copper, brass or silver in accordance with the instructions laid down by the *dharmaśāstras* are now often made of stainless steel just as the kitchen utensils. The authority of the *śāstras* cannot be consulted in this matter owing to the non-availability of this material at their times. Until recently orthodox people did not allow artificial lighting (electric lamps or neon-light) in the inner shrines at home or in temples, as it was believed to be harmful. Today neon-light is frequently being used in many places – as are also other products of modern civilization, flickering light decorations and loud-speakers. The worshipper's garment which should consist of two pieces of unstitched garment in case of men and a *sakaccha*⁴²¹ sari (Mar. *sāḍī*) in case of women, is not always in accordance with the rule. Often the upper garment is found missing or is substituted by a modern stitched shirt.

ad 3) Traditionally *pūjā* is performed by only one member of the joint family⁴²² who includes the other members when pronouncing the declaration (*samkalpa*) formula. Orthodox Hinduism does not know a congregational worship performed by all members jointly. Exceptional cases seem to be the *pūjās* forming part of the Maṅgalāgaurīvrata⁴²³ and the Vaṭasāvitṛvrata⁴²⁴ where several women worship simultaneously directed by one priest, but everybody for himself. Admittedly in imitation of the Christian mass the Bhārata Samāja (= Theosophical Society, Adyar)⁴²⁵ introduced a public worship service for Hindus. "All these great faiths (= Hinduism, Buddhism, Zoroastrianism) deal with their members individually; each man goes to the temple, makes his own prayer and offering, and comes away. Thousands may be offering the very same prayers simultaneously, but each is doing so independently of the others. The thought of producing

⁴²⁰ Cf. p. 65 for the use of substitutes in *pūjā*.

⁴²¹ Cf. pp. 58–60 for the garments to be worn at the time of *pūjā*.

⁴²² Cf. pp. 56–57.

⁴²³ Cf. p. 186 for this *vrata*.

⁴²⁴ Cf. p. 186 for this *vrata*.

⁴²⁵ This movement with headquarters in Adyar (Madras) is not only restricted to Mahārāṣṭra. I am unable to say how far the newly created form of *pūjā* has been practiced.

a greater result by joining in a combined effort of devotion seems to have been officially introduced by the World-Teacher when he founded Christianity ... It occurred to Mr. Krishnamurti that the Hindu religion was just as capable of performing this wonderful and beautiful act of public service as the Christian; and he therefore set to work to have a simple but effective service compiled for public use, by bringing together a number of thoroughly well-known prayers and *mantras* so arranged as to produce the required effect."⁴²⁶

The type of *pūjā* which was the outcome of this reform is said to require not more than thirty minutes time. The priest (called *adhvaryu*) may be a man or woman of any caste well trained in the ritual and having devotion. As the "leader" of the *pūjā* he occupies no superior position but is considered the first among equals. The ritual itself, although called by the name *pūjā* has been changed considerably and does not even employ an idol (*mūrti*) to which services could be offered. Certain traditional *mantras* of the *pūjā* have been retained but rearranged; they are partly to be pronounced by the priest and partly by all in chorus.

The Bhārata Samāja – aiming at the restoration of Hinduism – tried to introduce modernized and abridged forms of other rituals, too, which were compiled with the help of Paṇḍit A. Mahādeva Śāstrī. Accordingly the marriage ceremony which formerly continued for several days can be completed within a few hours following this new version. As a result of these activities a number of booklets appeared, like: "Vedic Upanayana Ritual in a simple Form", "Abridged Hindu Daily Practice", "Piṇḍa-Śrāddha in a simple Form", "The Daily Ritual of the Bhārata Samāja", "Vedic Marriage Ritual in a simple Form". All booklets supply an English translation of the Skt. *mantras*.

The Dharmanirṇaya-Maṇḍal was a Mahārāṣṭrian movement which endeavoured to adopt Hindu rituals to the requirements of modern life. Founded by Svāmī Kevalānand Sarasvatī (Vai/Mahārāṣṭra), Dhunḍirāj Dīkṣit Bāpaṭ and Paṇḍit Raghunāthśāstrī Kokje as Tattvanīṣṭhaparivartanavāḍipariṣad at Thāne (near Bombay) in 1934, the organization had its office at Loṇāvale from 1938 and has been transferred to the premises of the Jñānaprabodhinī (Pune) in 1976. The founders aimed at creating simplified forms of the rituals based on the rulings enjoined by traditional *dharmaśāstras*, that could easily be performed by all Hindus. The booklets with the newly compiled *prayogas* include "Upanayana" (to which girls are also considered entitled), "Vivāha" (marriage), "Antyeṣṭi" (funeral rites),

⁴²⁶ LEADBEATER, p. II.

"Śrāddha" (rites related to the dead), "Vidhavā-punarvivāha" (remarriage for widows!), "Hindūkarana" (conversion to Hinduism).

When the office of the organization was transferred to the Jñānaprabodhinī its concepts changed with the new persons who took charge of it, and the rituals were modified to the effect that in some cases the newly created rituals have nothing in common with the traditional ones except for the name. Only the "Vivāha(prayoga)" and "Antyeṣṭi(prayoga)" were reprinted (with slight alterations) in the form which had been created by the Dharmanirṇaya-Maṇḍal, whereas the members of the Jñānaprabodhinī reformed and printed according to their own concepts "Daināmdina-upāsana" (daily worship), "Upanayanavidhi", "Varṣārambhādina-upāsana" (worship at the first day of the year), "Varṣāntādina-upāsana" (worship at the last day of the year), "Yantrapūjan" (worship of machines/tools), "Śrīgaṇeśasthāpanāpūjāvidhi" (establishment and worship of [the temporary idol of] Gaṇeśa) and others. The *prānapratīṣṭhā* ceremony was completely reinterpreted, as many modern educated Hindus have lost faith in idol worship and attempt an interpretation of an idol as a mere symbol.⁴²⁷

The new form of the *upanayana* which according to the introduction of the *prayoga* text requires only one hour and forty-five minutes time is said to have been performed since 1973 in the Jñānaprabodhinī. Important characteristics of the new mode of worship propagated by the Jñānaprabodhinī are:

1. All devotees participate in the ritual. Accordingly the offering formulas are changed from the traditional singular forms to plural forms. It is believed that an understanding of the literal meaning of the employed Skt. *mantras* by everybody is essential. Therefore the Mar. translation of *mantras* is not only provided in the printed texts but read aloud along with the Skt. *mantras*. According to an ancient belief it is only the sound of especially the Vedic *mantras* which is important, and not the literal meaning of the *mantra*.⁴²⁸ The members of the Jñānaprabodhinī, however, are of the opinion that only the meaning of the *mantras* is significant. These *mantras* are being recited in musical tunes accompanied by the Indian harmonium or other instruments.

⁴²⁷ Cf. p. 53 for this problem.

⁴²⁸ The view that the use of the recitation of the Veda is a spiritual one and that the *mantras* are not to convey a meaning is elaborately discussed and refuted in Sāyana's preface to his *Rgvedabhāṣya*. Cf. also GONDA (1963), p. 276 for a discussion.

2. Utensils and materials used in the ritual are limited.
3. The ritual is claimed to be open to everybody. Only such *mantras* are said to have been employed which refer to the God worshipped by all religions, omitting those which refer to sectarian divinities.

From the previously described attempts of the Bhārata Samāja and Jñānaprabodhinī one especially notices that the new forms of rituals are created primarily to effect something. Thus the programme of the Bhārata Samāja⁴²⁹ states explicitly that "well-known prayers and mantras" have been "arranged as to produce the required effect". Bhārata Samāja and Jñānaprabodhinī further claim to have created an "economic" worship service which achieves maximum of "effect" in a minimum of time. Thereby they seem to overlook the original meaning of religious worship which lies in praising and serving god and allowing the individual to grow spiritually in such an atmosphere.⁴³⁰

The emphasis laid on the translation of the Skt. *mantras* reveals the over-importance attached to a rational understanding of the ritual, which by its nature is concerned with the whole person, both body (with all its senses) and mind, and transcends the logical level of the mind. A rational "understanding" of the ritual is not required, especially not a historical knowledge about the development of symbols. And such an understanding is hardly found on the part of the worshipper, who performs religious acts in a prescribed manner, the prescription coming from a religious authority. As a side effect this modern development leads to independence from the priestly class which by the performance or supervision of rites that seemed unintelligible to a majority of people has been in possession of a means to exercise power.

However, religious reforms should be carried out by capable persons possessing talent and knowledge for translating the *mantras*, a gift for creating new forms, and experience. Time, place and utensils involved in the acts are not exterior "ornaments" but elements of the whole and have to be realized as such. The sequence of the various parts is determined by the logic of inner meaning; its change is just as impossible as it would be in some other ordinary sphere. In this sense some of the above mentioned reforms can perhaps not be called successful attempts. Accordingly the reformed versions of rituals of the Jñānaprabodhinī have been criticized as tiring since the Skt. text along with Mar. translation is being read. Time will show whether the new forms of *pūjā* will be able to survive. The

⁴²⁹ Cf. p. 97.

⁴³⁰ Cf. the discussion of *niṣkāma karma* on p. 86.

vivāhaprayoga in the version of the Dharmanirṇaya-Maṇḍal (1939) is widely used at present. Due to increasing Western influence and alienation from traditional culture presently many Hindus are not even aware of the existing difference between the traditional practices and the newly created forms.

DAILY PŪJĀ

Ṣoḍaśopacārapūjā according to the RVBKS

PRELIMINARY REMARKS

In the following the *mantra* text of the *ṣoḍaśopacārapūjā* is provided together with translation and commentary. Illustrations of some parts of the ritual are found in the appendix. The source of the printed text is the *pūjā* section¹ of the RVBKS, a comprehensive practical handbook of rituals (*prayoga*) for the use of Mahārāṣṭrian Brahmins belonging to the Śākala school of the RV, which can be used for the worship of all deities.

Due to the great number of Mahārāṣṭrians² belonging to this school their version of the *pūjā* text is widespread. Various editions and reprints of the RVBKS have appeared³, incorporating more and more current rituals in the course of time. The "Brahmakarma"⁴ edited and translated by BOURQUIN was probably an early edition of the RVBKS.

I have occasionally compared the readings of the RVBKS with those of other *prayoga* texts among which are the BBKS, Śuklayajuhkāṇvaśā-khīyabrahmakarma, Śuklayajurvedīyamādhyandinavājaneyinām Āhnikasūtrāvali, ŚYKKP, HBKS. Popular books on *pūjā* in Mar. have also been consulted, like Avadhānī (1979, following the Mādhva-Vaiṣṇava tradition), P, PMP, PV, BMD, SDP, SPS. Such popular books usually do not indicate their sources and do not supply "critical" editions of texts in the modern sense. But because of their wide circulation they should not be neglected.

¹ Fol. 7 b.10–8 a. 8: *prātaḥsaṃdhyā* (for *ācamana* and *prāṇāyāma*, which are common to *saṃdhyā* and *pūjā*) and fol. 16 a.1–23 a. 2: *devapūjā*.

² There is a minority of people belonging to the Mādhyamīna and to the Kāṇva branches of the White (*śukla*) Yajurveda and the Hiranyakeśī branch of the Black (*kr̥ṣṇa*) Yajurveda, who employ different *mantras*, but there exists no living tradition of Sāmaveda or Atharvaveda in Mahārāṣṭra. For Vedic traditions in present-day India cf. STAAL (1983) vol. 1, pp. 169–171.

³ According to KANE 5, p. 1134 the sixth edition appeared in 1936 (Venkaṭeśvar Press, Bombay).

⁴ For this text cf. p. 8.

For the *mantras* from the RV which occur in the *pūjā* text AUFRECHT's edition of the RV has been used (accents have been omitted for technical reasons). In all cases the translations of these *mantras* (enclosed in quotation marks) have been quoted from GRIFFITH's Victorian translation without further indication. Casually the orthography has been modernized. The text of the AB follows AUFRECHT's edition. Misprints in the editions have usually not been noted.

TABLE OF SERVICES⁵

0 Preliminaries

- 0.1 *ācamana* (sipping of water)
- 0.2 *prāṇāyāma* (breath control)
- 0.3 *devatāvandana* (salutation to the gods)
- 0.4 *prārthanā* (prayer)
- 0.5 *deśakāloccāraṇa* / *saṃkalpa* (announcement of place and time / declaration)
- 0.6 *gaṇapatismaraṇa* (recalling Gaṇapati)
- 0.7 *āsana* (rite for [taking] the seat)
- 0.8 *nyāsa*
- 0.9 *kalāśapūjā* (worship of the vessel)
- 0.10 *śaṅkha* (worship of the conch)
- 0.11 *ghaṇṭāpūjā* (worship of the bell)
- 0.12 *dīpāpūjā* (worship of the lamp)
- 0.13 *prokṣaṇa* (sprinkling)
- 0.14 *dhyāna* (meditation)

1 *ṣoḍaśopacārāpūjā* I (worship with 16 services I)

- 1.1 *āvāhana* (invocation)
- 1.2 *āsana* (seat)
- 1.3 *pādya* (water for washing the feet)
- 1.4 *arghya* (arghya [water])
- 1.5 *ācamanīya* (water for sipping)
- 1.6 *snānīya* ([material] for bath)
 - 1.6.1 *payasna* (bath with milk)
 - 1.6.2 *dadhisna* (bath with curd)
 - 1.6.3 *ghṛtasna* (bath with ghee)

⁵ Those 16 services which are offered with the recitation of a verse from the PS are underlined. They are identical with the ones listed in DhS pp. 575,12–576,4.

- 1.6.4 *madhusnāna* (bath with honey)
- 1.6.5 *śarkarāsnāna* (bath with sugar)
- 1.6.6 *gandhodakasna* (bath of water with sandalwood paste)
- 1.7 *snānottarasvalpāpūjā* (short *pūjā* after the bath)
- 2 *ṣoḍaśopacārāpūjā* II (worship with 16 services II)
 - 2.1 *abhiṣekasna* (*abhiṣeka* bath)
 - 2.2 *vastra* (garments)
 - 2.3 *yajñopavīta* (sacred thread)
 - 2.4 *saubhāgyadravya* (substances of [signifying] good fortune)
 - 2.5 *parimaladravya* (aromatic substances)
 - 2.6 *candana* (sandalwood paste)
 - 2.7 *akṣata* (unbroken rice)
 - 2.8 *puṣpa* (flowers)
 - 2.9 *dhūpa* (incense)
 - 2.10 *dīpa* (lamp)
 - 2.11 *naivedya* (food)
 - 2.12 *lāmbūla* (betel)
 - 2.13 *phala* (fruit)
 - 2.14 *dakṣiṇā* (gift)
 - 2.15 *mahānīrājanadīpa* (great lamp for waving)
 - 2.16 *namaskāra* (prostration)
 - 2.17 *pradakṣiṇā* (circumambulation)
 - 2.18 *mantrapuṣpāñjali* (handful of flowers consecrated by *mantras*)
- 3 Conclusion
 - 3.1 *prārthanā* (prayer)
 - 3.2 *saṃkalpapūrti* (completion of the declaration)
 - 3.3 *tīrthagrahaṇa* (taking the holy water)

TEXT, TRANSLATION AND COMMENTARY

0. Preliminaries

Before the worship of the idol with sixteen services (*upacāra*) begins (cf. 1. and 2.) certain preparatory rites are performed which aim at the purification of the devotee, the place of *pūjā*, the implements, and at the removal of hindrances by driving away evil spirits and by worshipping gods like Gaṇapati, the "lord of obstacles". Finally the devotee brings to

his mind the outer appearance of the deity whom he intends to worship with the help of a meditation (*dhyāna*) verse.

0.1 Sipping of Water

Ācamana is the act of sipping water which is prescribed by the *dharmaśāstras* at the beginning of all ritual acts.⁶ It is a means of achieving inner purification by water, the great purifier.⁷

The technical procedure is as follows: Holding a small spoon of specific shape (Mar. *paṭi*; cf. illustrations S and T [3]) in the left hand, water from the vessel (Mar. *bhāṇḍe*; cf. illustrations W and T [2]) is poured into the palm of the right hand which is in the "cow's ear" (*gokarṇa*) shape⁸, i.e. the index finger touches the root of the thumb, the remaining fingers are stretched and the hand is slightly bent (cf. illustration 5). The water is sipped from the *brahmātīrtha* (located at the "root of the thumb"; cf. illustration 6 [3]), which is one of four (sometimes five) places sacred to particular deities, fathers or seers (*tīrtha*)⁹ which are thought to be located in the right hand.

⁶ Cf. GGS 1.1.2: *yajñopavītinā ācāntodakena kṛtyam* / - For details about *ācamana* cf. *Āhnikaprakāśa* pp. 62, 18-120, 18. Cf. also KANE 2, p. 316 and GONDA (1980 b), pp. 333 f. for different occasions for *ācamana*. *Ācamana* is already mentioned ŚB 1.7.4.17.

⁷ For a traditional interpretation of *ācamana* cf. DIEHL (1956), pp. 94-95; for water as purifier cf. KANE 4, p. 321.

⁸ Cf. *Ācārendu* p. 76, 15-16:

*aṅguṣṭhāgrāṃ samākuñcya madhyamāmadhyaparvāṇi /
gokarṇam tad dhi vijñeyam sarveṣv ācamaneṣv api //*

Having bent the tip of the thumb to the middle part of the middle finger: That [position of the hand] one should know as cow's ear (*gokarṇa*) in case of all [rites] of sipping water (*ācamana*).

⁹ Different rites require the sipping or pouring of water from different *tīrthas*. YS 2.6 mentions four *tīrthas*:

*kaniṣṭhādeśinyāṅguṣṭhamūlāny agraṃ karasya ca /
prajāpatiṭībrahmadaivātīrthāny anukramāt //*

The roots of the little finger, index finger, the thumb and the tip of the hand (i.e. the tips of index finger, middle finger and ring finger) are the *prajāpatiṭīrtha*, *pitṛtīrtha*, *brahmātīrtha* [and] *devātīrtha*. - VaiSS 1.5 knows five *tīrthas*: "Of the right hand, the middle part of the palm is the part sacred to Agni; the root of the little finger is that sacred to the Gods; the roots and (or) the tips of all the fingers are those sacred to the Ṛṣis; the part between the index and thumb is that sacred to the Fathers; the root of the thumb is that sacred to Brahman. An act relating to the Gods he performs with the *Tīrtha* of the Gods and whilst wearing the sacred thread over the left shoulder; an act relating to the Ṛṣis with the *Rṣitīrtha*, one relating to the Fathers with the *Fathertīrtha*; the whole act of satisfying Brahman

In the current Mahārāṣṭrian practice the elaborate form of *ācamana* which is performed at the beginning of the *pūjā* is connected with the recitation of a series of Viṣṇu's twenty-four names in the following manner: While uttering each of the first three names¹⁰ which is done twice, water is sipped. Having recited the fourth name (i.e. "salutation to Govinda") water is poured from the palm of the right hand over the tips of the stretched middle fingers (i.e. the place of the hand known as *devātīrtha*¹¹; cf. illustration 6 [4]) into a metal dish (Mar. *tāmhan*; cf. illustrations M and T [1]). Next the right hand - being still wet - touches the organs of senses, the eyes, nose, ears¹² for their purification. Then the remaining twenty names of Viṣṇu are recited.

This method of *ācamana* is also observed in the current Mahārāṣṭrian performance of the *samdhya* rite.¹³ In this connection KANE (2, p. 315) remarks that the recitation of the names which refer to different forms of Viṣṇu is not supported by the old *smṛti* texts. These twenty-four names actually consist of two lists of twelve names each.¹⁴ Agni-Purāṇa

is performed with the *Tīrtha* sacred to Brahman as is also the sipping of water; (with the mantras: "Ye waters are wonderful") he performs the sprinkling with the *Tīrtha* sacred to Agni." (Translation by CALAND) - For the five *tīrthas* cf. also BGŚS 4.7.2; *Kṛtyakalpataru*, *Brahmacārikāṇḍa* p. 53, 2-4 (quoting Hārīta); *Paribhāṣāprakāśa* pp. 75, 20-78, 2; KANE 2, p. 316, n. 750 and pp. 652-653.

¹⁰ Although the printed text of the RVBKS gives the first three names of Viṣṇu in vocative form and as unconnected with the honorific formula *namaḥ* (salutation), in current Mahārāṣṭrian practice *namaḥ* is recited with all names.

¹¹ Cf. fn. 9 on pp. 104 f.

¹² Cf. GGS 1.2.5-9. According to other authorities also the heart (TĀ 2.11) and other parts (BGŚS 4.7.5) are to be touched. On some occasions purification is also achieved by touching the right ear alone as deities are believed to be located there. Cf. *Grhyasamgraha* 2.89-90:

*kṣute niṣṭhivane caiva dantocchiṣṭe tathānṛte /
patitānāṃ ca sambhāṣe dakṣiṇaṃ śravaṇam sprśet //
marutaḥ soma indrāgnī mitrāvaruṇau tathāiva ca* /
ete sarve ca viprasya śrotre tiṣṭhanti dakṣiṇe //*

*Metrical defect in the second *pāda*.

One should touch the right ear after sneezing, spitting and when food is unwittingly touched by teeth, in case of an untruth being uttered and after a talk with out-castes.

The Maruts, Soma, Indra, Agni, and Mitra and Varuṇa, all these [deities] stay in the right ear of a Brahmin.

¹³ For the *samdhya* rite cf. SHINIVASAN (1973) and KANE 2, pp. 315 ff.

¹⁴ For the iconographical representation of these forms of Viṣṇu cf. RAO (1914-16), vol. 1 / 1, pp. 225-244 (emphasizing their special importance in Pañcarātrāgama); MALLMANN (1963), pp. 22-27; for the first group of twelve manifestations

48.13–14a describes that from the original form of Vāsudeva Saṁkarṣaṇa was created, from him Pradyumna, from Pradyumna Aniruddha; by the division of each of these four into three the first twelve manifestations (= Keśava to Dāmodara) came into being. The remaining twelve manifestations are sometimes called the Vidyēśvaras¹⁵. The first four names of this second list are identical with the names of the four manifestations (= Vāsudeva, Saṁkarṣaṇa, Pradyumna, Aniruddha) but are iconographically represented as different.

(ācamana)

oṃ keśava /
oṃ nārāyaṇa /
oṃ mādḥava /
oṃ govindāya namaḥ /
oṃ viṣṇave namaḥ /
oṃ madhusūdanāya namaḥ /
oṃ trivikramāya namaḥ /
oṃ vāmanāya namaḥ /
oṃ śrīdhārāya namaḥ /
oṃ hrīṣīkeśāya namaḥ /
oṃ padmanābhāya namaḥ /
oṃ dāmodarāya namaḥ /
oṃ saṁkarṣaṇāya namaḥ /
oṃ vāsudevāya namaḥ /
oṃ pradyumnāya namaḥ /
oṃ aniruddhāya namaḥ /
oṃ puruṣottamāya namaḥ /
oṃ adhokṣajāya namaḥ /
oṃ nārasimhāya namaḥ /
oṃ acyutāya namaḥ /
oṃ janārdanāya namaḥ /
oṃ upendrāya namaḥ /
oṃ haraye namaḥ /
oṃ śrīkṛṣṇāya namaḥ /

also BGS 1.11.7; KRICK (1977), pp. 87–89; SMITH/VENKATACHARI (1969), pp. 160–173.

¹⁵ Cf. Mahāsanatsumāra-Saṁhitā 3.6.34 (quoted by MALLMANN [1963], p. 22).

Oṃ. Keśava.
Oṃ. Nārāyaṇa.
Oṃ. Mādḥava.
Oṃ. Salutation to Govinda.
Oṃ. Salutation to Viṣṇu.
Oṃ. Salutation to Madhusūdana.
Oṃ. Salutation to Trivikrama.
Oṃ. Salutation to Vāmana.
Oṃ. Salutation to Śrīdhara.
Oṃ. Salutation to Hrīṣīkeśa.
Oṃ. Salutation to Padmanābha.
Oṃ. Salutation to Dāmodara.
Oṃ. Salutation to Saṁkarṣaṇa.
Oṃ. Salutation to Vāsudeva.
Oṃ. Salutation to Pradyumna.
Oṃ. Salutation to Aniruddha.
Oṃ. Salutation to Puruṣottama.
Oṃ. Salutation to Adhokṣaja.
Oṃ. Salutation to Nārasimha.
Oṃ. Salutation to Acyuta.
Oṃ. Salutation to Janārdana.
Oṃ. Salutation to Upendra.
Oṃ. Salutation to Hari.
Oṃ. Salutation to Śrīkṛṣṇa.

0.2 Breath-control

Controlling the breath while repeating *mantras* mentally is prescribed for the devotee's inner purification.¹⁶ *Prāṇāyāma* consists of three stages:

1. Inhaling (*pūraka*)
2. holding the breath (*kumbhaka*)
3. exhaling (*recaka*).

The *mantras* prescribed here are

1. the syllable *oṃ* (*praṇava*), which is to be connected with each of the utterances (*vyākṛti*) of the names of the seven worlds,

¹⁶ Cf. MSm 6.71:

dahyante dharmāyānānāṁ dhātūnāṁ hi yathā malāḥ /
tathendriyāṇāṁ dahyante doṣāḥ prāṇasya nigrāhāt //

Further Smṛtimuktāphala vol. 2, p. 325, 29 (quoting Saṁvarta):
mānasaṁ vācikaṁ pāpaṁ kāyenaiva tu yat kṛtam /
tat sarvaṁ naśyati kṣīpraṁ prāṇāyāmatraye kṛte //

2. the *gāyatrī* (mantra) (i.e. the *sāvitrī*)
3. the *gāyatrīśīras* (mantra).¹⁷

To these *mantras* the names of their seers, deities, metres and their employment (*vinīyoga*) are prefixed, the knowledge of which is considered indispensable¹⁸ according to the Vedic tradition (following the commentator Sāyaṇa¹⁹). It should be noted that there may be several reasons other than metrical ones for ascribing a particular metre to a *mantra*. Thus the seven metres, *gāyatrī*, *uṣṇih* etc., which represent the whole complex of Vedic metres are connected with the seven *vyāhrtis*, *bhūh*, *bhuvah*, *svah* etc. not because of metrical properties but due to the number seven which is common to both.

There are several traditions of connecting the above mentioned *mantras* with the three stages of *prāṇāyāma*.²⁰

1. Inhaling through the left nostril, closing both nostrils with the fingers of the right hand while reciting all prescribed *mantras* mentally, exhaling through the left nostril (cf. illustration 7).
2. Or: Reciting the *praṇava* and the seven *vyāhrtis* while inhaling, the *gāyatrī* while holding the breath and the *gāyatrīśīras* while exhaling.

The process of *prāṇāyāma* is to be performed thrice. In current Mahārāṣṭrian practice it is often shortened by omitting the recitation of the names of seers, deities etc.

(*prāṇāyāma*)

praṇavasya parabrahma ṛṣih |
paramātmā devatā |
daivī gāyatrī chandaḥ |
saptānāṃ vyāhrtīnāṃ viśvāmitrajamadagnibharadvājagautamātrivasiṣṭha-
kaśyapā ṛṣayaḥ |
agnivāyavādityabrhaspativaruṇendraviśvedevā devatāḥ |

¹⁷ For the employment of these *mantras* during the *prāṇāyāma* cf. also YS 2.10r

gāyatrīm śīrasā sārdaṃ japed vyāhrtipūrvikām |
pratipraṇavasamuktām trīṇ ayaṃ prāṇasamayaḥ ||
Praṇava, vyāhrti, and sāvitrī specially are considered the essence of the Veda (cf. MALAMOND in the introduction to his translation of the TĀ, pp. 86ff.).

¹⁸ Cf. Bṛhaddevatā 8.A.134: "In muttered prayer and in offering an oblation this is a necessity – the seer, the metre, and the divinity; and applying them wrongly one is here deprived of their fruit." (Translation by MACDONELL). Cf. further the discussion in Paribhāṣāprakāśa pp. 85, 18–89, 19.

¹⁹ Cf. GONDA (1975), p. 83.

²⁰ Cf. also KANE 2, p. 317; RANGACHARI (1931), pp. 53–54.

gāyatrīyusṇiganuṣṭubhbṛhatīpanktitriṣṭubh jagatyaś chandāmsi |
gāyatrīyā viśvāmitra ṛṣih |
savitā devatā |
gāyatrī cchandaḥ |
gāyatrīśīrasaḥ prajāpatiḥ ṛṣih |
brahmāgnivāyavādityā devatāḥ |
yajus chandaḥ |
prāṇāyāme vinīyogaḥ |
²¹ *om bhūh </> om bhuvah </> om svah </> om mahah </> om janah </> om ta-*
pah </> om satyam </>
²² *om tat savitur vareṇyam bhargo devasya dhīmahi |*
*dhiyo yo nah pracodayāt ||*²²
²³ *om āpo jyotiḥ raso mṛtaṃ brahma bhūr bhuvah svar*²⁴ *om ||*²¹

evam trīṇ uktvā |

Of the syllable *om* the highest *brahman* is the seer;

the highest *ātman* is the deity;

"the divine (*daivī*) *gāyatrī*"²⁵ is the metre.

Of the seven utterances (*vyāhrtis*) *Viśvāmitra*, *Jamadagni*, *Bharadvāja*, *Gautama*, *Atri*, *Vasiṣṭha* and *Kaśyapa* are the seers; *Agni*, *Vāyu*, *Āditya*, *Bṛhaspati*, *Varuṇa*, *Indra* and the *Viśve Devas* are the deities;

gāyatrī, *uṣṇih*, *anuṣṭubh*, *bṛhatī*, *pankti*, *triṣṭubh* and *jagatī* are the metres.

Of the *gāyatrī* [*mantra*] *Viśvāmitra* is the seer;

Savitṛ is the deity;

gāyatrī is the metre.

Of the *gāyatrīśīras* [*mantra*] *Prajāpati* is the seer;

Brahma, *Agni*, *Vāyu* and *Āditya* are the deities;

*yajus*²⁶ is the metre.

[These *mantras*] are employed for breath-control.

(*Praṇava* and seven *vyāhrtis*.)

Om bhūh. Om bhuvah. Om svah. Om mahah. Om janah. Om tapah. Om satyam.

²¹ TĀ 10.27.

²² RV 3.62.10.

²³ TĀ om. *om*.

²⁴ *suvaḥ* TĀ.

²⁵ A type of *gāyatrī* consisting of only one syllable (cf. Piṅgala 2.3).

²⁶ *Yajus*, in Vedic literature distinguished from *ṛc* and *sāman*, is an utterance in prose which accompanies the sacrifice.

(Gāyatrī:)

Om. "May we attain that excellent glory of Savitr the God; so may he stimulate our prayers."

(Gāyatrīśiras:)

Om. Water, light, essence, immortality, *brahman*, earth, sky, heaven. *Om.*

Having thus spoken thrice [mentally he should recite the following text].²⁷

0.3 Salutation to the Gods

To remove obstacles, different gods like Gaṇapati, the devotee's parents and all Brahmins are saluted. Some of these deities, like the family and village deities²⁸, who represent the local traditions as opposed to the great "Sanskritized" ones, are not specified by names as they differ according to one's tradition.

The list of names of deities invoked at this stage of the pūjā differs slightly from tradition to tradition.

(*devatāvandana*)

śrīmanmahāgaṇādhipataye namaḥ |
lakṣmīnārāyaṇābhyaṃ namaḥ |
umāmaheśvarābhyaṃ namaḥ |
śacīpurandarābhyaṃ namaḥ |
mātāpitṛbhyaṃ namaḥ |
iṣṭadevatābhyaṃ namaḥ |
kuladevatābhyaṃ namaḥ |
grāmadevatābhyaṃ namaḥ |
sthānadevatābhyaṃ namaḥ |
vāstudevatābhyaṃ namaḥ |
ādityādinavagrahadevatābhyaṃ namaḥ |
sarvebhyaṃ devebhyaṃ namaḥ |
sarvebhyaṃ brāhmaṇebhyaṃ namaḥ |
etatkarmapradhānadevatābhyaṃ namaḥ |
avighnam astu |

Salutation to the noble great leader of the troops (= Gaṇeśa).

Salutation to Lakṣmī and Nārāyaṇa (= Viṣṇu).

²⁷ These instructions are recited by the performer as part of the pūjā mantras.

²⁸ Cf. WHITEHEAD (1911), pp. 16ff. for village deities.

Salutation to Umā and Maheśvara (= Śiva).

Salutation to Śacī and Indra.

Salutation to father and mother.

Salutation to the favourite deities.

Salutation to the deities of the family.

Salutation to the deities of the village.

Salutation to the deities of the place.

Salutation to the deities of the house.

Salutation to the deities of the nine heavenly bodies beginning with the sun.

Salutation to all gods.

Salutation to all Brahmins.

Salutation to the deities presiding over this rite.

May there be no obstacle.

0.4 Prayer

Next the devotee recites a collection of verses addressed to different deities to obtain their protection. There are three verses listing twelve names of Gaṇapati, a meditation (*dhyāna*) verse on Gaṇeśa (4), a verse in praise of the mother goddess (5), three verses praising Viṣṇu (6–8), a verse addressing various deities (9), another one to Gaṇapati (10) and one to the triad (god) Brahman, Śiva and Viṣṇu (11).

(*prārthanā*)

sumukhaś caikadantaś ca kapilo gajakarṇakaḥ |
lambodaraś ca vikaṭo vighnanāśo gaṇādhipaḥ || (1)
dhūmraketur gaṇādhyakṣo bhālacandro gaṇānanaḥ |
dvādaśaitāni nāmāni yaḥ paṭhec chr̥ṇuyād api || (2)
vidyārambhe vivāhe ca praveśe nirgame tathā |
saṃgrāme saṃkaṭe caiva vighnas tasya na jāyate || (3)
śuklāmbharadharaṃ devaṃ śaśivarṇaṃ caturbhujam |
prasannavadanaṃ dhyāyet sarvavighnopasāntaye || (4)
sarvamaṅgalamāṅgalye śive sarvārthasādhike |
śaraṇye tryambake gauri nārāyaṇi namo 'stu te || (5)
sarvadā sarvakāryeṣu nāsti teṣāṃ amaṅgalam |
yeṣāṃ hr̥distho bhagavān maṅgalāyatanaṃ hariḥ || (6)
tad eva laṅgaṃ sudinaṃ tad eva
tārābalaṃ candrabalaṃ tad eva |
vidyābalaṃ daivabalaṃ tad eva
lakṣmīpate te 'nghriyugaṃ smarāmi || (7)

*lābhas teṣāṃ jayas teṣāṃ kutas teṣāṃ parājayaḥ /
yeṣāṃ indīvaraśyāmo hṛdayastho janārdanaḥ || (8)
vināyakaṃ gurum bhānum brahmaniṣṇumaheśvarān /
sarasvatīm praṇamya ādau sarvakāryārthasiddhaye || (9)
abhīpsitārthasiddhyartham pūjito yaḥ surāsuraiḥ /
sarvaviḡṇaharas tasmai gaṇādhipataye namaḥ || (10)
sarveṣv ārabdhakāryeṣu trayas tribhuvaneśvarāḥ /
devā diśantu naḥ siddhiṃ brahmeśānanārdanāḥ || (11)*

The one with a handsome face and the one with a single tusk, the brown one and the one with elephant's ears, the one with a protuding belly and the gigantic one, the destroyer of obstacles, the lord of the troops, (1) the one with a smoky banner, the supervisor of the troops, he who has the moon on his forehead, has an elephant's face: For him who would recite or hear these twelve names, (2)

when introducing [a boy] to learning (*vidyārambha*)²⁹ and in the marriage ceremony, while entering, also while departing, in a battle and in danger, [for him] there is no obstacle. (3)

For the quenching of all obstacles one should meditate on the god who wears a white garment, who has the colour of the moon, has four arms, whose face is complaisant. (4)

Auspiciousness of everything auspicious, gracious one, who accomplish all things, protector of the needy, Tryambakā, Gaurī, Nārāyaṇī, salutation to you. (5)

For those, in whose heart the lord, the abode of welfare, Hari, stays, there is never inauspiciousness in any undertaking. (6)

Lord of Lakṣmī (= Viṣṇu), [the moment] I recall the pair of your feet, that only is the auspicious moment, that only is a good day, that only is [supported by] the power of the stars, the power of the moon, that only is [supported by] the power of magic, the power of fate. (7)

For those, in whose heart Janārdana (= Viṣṇu) stays, who is dark like the blue lotus, there is gain, for those is victory. How could there be defeat for them? (8)

For success in all undertakings and objects I first praise Vināyaka (= Gaṇeśa), the teacher / Jupiter, the sun, (god) Brahman, Viṣṇu, Śiva, Sarasvatī. (9)

²⁹ For this ceremony, which is performed after the first cutting of the hair on a boy's head (*caula*) and before the *upanayana* cf. KANE 2, pp. 265-267.

Salutation to that lord of the troops who is worshipped by gods and demons [and is] the remover of all obstacles for achieving the desired objects. (10)

May the three gods, the lords of the three worlds, (god) Brahman, Śiva and Viṣṇu, grant us success in all undertakings. (11)

0.5 Announcement of Place and Time / Declaration³⁰

The devotee declares place, time, aim and method of the ritual act that he is going to perform.³¹ The formulas used here differ according to one's region; they have come by tradition and are not changed by the devotee. Occasional *pūjās* (cf. part III) have slightly modified formulas. *Samkalpa* formulas which are shorter than the one given here, already occur in the *śrauta* texts.³² This is the formula that is current in the Deccan region. It consists of an announcement of the place of worship beginning with a description of the greatest unit, the world division; the time is specified beginning from the world period. In the given formula, however, references to place and time are unduly mixed.

The astrological details are mentioned according to the current almanacs (*pañcāṅga*). If these details are not known one may insert the word *viṣṇu* in their place³³, e.g. "on the lunar day *viṣṇu*". Finally the peculiarities of the ritual to be performed are announced together with the desired results.

While reciting the phrase "I perform worship" which occurs twice towards the end of the formula, the performer pours a small quantity of water from the palm of his right hand over the tips of the stretched middle fingers (i.e. the place of the hand known as *devatārtha*)³⁴ into a metal dish.

³⁰ Traditionally announcement of place and time (*deśakāloccāraṇa*) and declaration (*saṃkalpa*) are separated; as these are grammatically but one sentence they are joined here.

³¹ Cf. the definition of *saṃkalpa* in Rāmeśvara's commentary on the PKS p. 46, 16: *saṃkalpo nāma vidyamānadeśakāloccāraṇapūrvakaphalollekhanasa hita-prakṛtakarmānuṣṭhānaviṣayiṇī pratijñā* / – For a collection of quotes from various sources regarding the *saṃkalpa*, esp. the Tāntric one, cf. DAVE pp. 404, 25-414, 28.

³² Cf. KRICK (1982), p. 51; GONDA (1980 b), p. 312.

³³ Cf. an unidentified verse quoted in PMP, p. 23:

*tithir viṣṇus tathā vāro nakṣatraṃ viṣṇur eva ca /
yogaś ca karaṇam caiva sarvaṃ viṣṇumayaṃ jagat ||*

³⁴ Cf. the description of *ācamana* on p. 104.

He is thereby bound to fulfil his promise but is also sure of the success. It is a common practice to make promises, especially while giving gifts (*dāna*), by taking water in one's palm which is then poured into the hand of the receiver of the gift or into a dish.³⁵ The *saṃkalpa* is absolutely necessary for the success of a ritual;³⁶ without it the performance yields only a part of its fruit.³⁷

(*deśakāloccāraṇa* / *saṃkalpa*)

śrīmadbhagavato mahāpuruṣasya viṣṇor ājñayā pravartamānasya adya brahmaṇo dvitīye parārdhe viṣṇupade śrīśvetavārāhakalpe vaivasvatamanvantare aṣṭāvīṃśatitame yuge yugacatuṣke kaliyuge prathamacarane jambudvīpe bharatavarṣe dakṣiṇāpathe rāmakṣetre bauddhāvātāre daṇḍakārāṇye deśe śālivāhanaśake saṃdhaḥ vartamāne godāvaryāḥ dakṣiṇe tīre (vottaratīre) vartamānavyāvahārike amukanāmasaṃvatsare amukāyane amukartau amukamāse amukapakṣe amukatithau amukavāsare amukadivasaṃnakṣatre amukasthite vartamāne candre amukasthite śrīśūrye amukasthite devagurau śeṣeṣu graheṣu yathāyatham rāśisthānasthiteṣu satsu śubhānamayoge śubhakarāṇe evaṃguṇaviśeṣaṇaviśiṣṭāyām śubhapuṇyatithau mama ātmanaḥ śrūtismṛtipurāṇoktapthalaprāptyarthaṃ asmākaṃ sakutumbānām saparivārānām (dvipadacatuṣpadasahitānām) kṣemasthairyāyurārogyaiśvaryaḥ bhivṛddhyarthaṃ samastābhayudayarthaṃ ca śrī-amukadevatāprītyarthaṃ yathāmīlitopacāradravyaiḥ dhyānāvāhanādīṣoḍaśopacārapūjām kariṣye / āsanādividhiṃ śarīraśuddhyarthaṃ puruṣasūktanyāsaṃ pañcāṅganyāsaṃ kalāśaśaṅkhaghaṇṭhādīpūjanam ca kariṣye / ādau nīrvighnatāsiddhyarthaṃ mahāgaṇapatismaraṇam ca kariṣye /

Today in the second grand half [of the hundred years of the life] of [god] Brahman who acts on the order of Viṣṇu, the great glorious *puruṣa*, the Lord, in *viṣṇupada*³⁸, in the noble Śvetavārāhakalpa, in the epoch of

³⁵ Cf. the *kanyādāna* in the marriage ceremony, MSm 3.35ab:

adbhir eva dvijāgryānām kanyādānam viśiṣyate /

This custom is connected with the practice of making an oath in front of Varuṇa, the deity of water. Cf. GONDA ²1978, p. 80.

³⁶ Cf. Rāmeśvara's commentary on PKS p. 75, 10-11 (quoting Mbh – the verse is not found in the crit. ed.):

*anācamya kṛtam yac ca yac ca saṃkalpavarjitam /
rākṣasaṃ tad bhavet karma ...||*

Further Ācārendu p. 9, 2-3:

*saṃkalpya ca tathā kuryāt snānadānavratādīkam /
anyathā puṇyakarmāṇi niṣphalāni bhavanti ca ||*

³⁷ Cf. p. 84.

³⁸ The meaning of *viṣṇupada* in this context is not clear.

Vaivasvata Manu, in the 28th *yuga*, out of the unit of four *yugas*, in the Kaliyuga, in the first quarter [of Kaliyuga], in the Jambu continent, in the country of Bharata, in the southern region (= Deccan), in the holy domain of [Paraśu-)Rāma, under [the auspices of] the Buddha incarnation, in the region of the Daṇḍaka forest, when Śālivāhanaśaka is current at present³⁹, on the southern bank (or northern bank) of the Godāvarī [river] according to the present referential terminology, in the year named X, in the X (= northward/southward) movement of the sun, in the season X, in the month X, in the X (= bright/dark) half of the month, on the lunar date X, on the day [of the week] X, with X as the moon-house of the present day, with the moon in the constellation X, with the noble sun in the constellation X, with Jupiter in the constellation X, the remaining heavenly bodies being in their respective constellations, in a *yoga* having an auspicious name, in an auspicious *karāṇa*, on an auspicious and meritorious lunar day, which is specified by such and such qualities and characteristics [I shall perform *pūjā*] for obtaining for myself the fruit which is vouched for in the *śruti*, *smṛti* and the Purāṇas, for obtaining for us with family and dependants [with bipeds and quadrupeds] increase of happiness, stability, [long] life, health, wealth and for an all-out prosperity, for the satisfaction of the noble deity so and so, with the materials of service as they are available, I shall perform *pūjā* with sixteen services beginning with meditation, invocation.

I shall perform the rite for [taking] the seat etc. [and shall perform] *nyāsa* [on sixteen limbs] with the Puruṣasūkta [and] *nyāsa* on five limbs for the purification of the body and [shall perform] the *pūjā* of the vessel, the conch, the bell, etc. And at first I shall recall the great Gaṇapati to ensure extinction of obstacles.

0.6 Recalling Gaṇapati

In the previous sections (0.3, 0.4) the god Gaṇapati who is known as a remover of obstacles had been praised together with other deities. This time he alone is recalled with the help of a Vedic and a Purāṇic *mantra*.

The Vedic *mantra* is the first verse of a *sūkta* addressed to god Brahmanaspati (Brhaspati; RV 2.23.1). As it mentions the word *gaṇa-pati* it is used by the worshippers of Gaṇapati to connect their deity with the RV. This is the most important Vedic *mantra* employed for his worship. Ac-

³⁹ *Samdhaḥ* for *sadyo* / *adya* – at present?

cording to the AB it is addressed to Brahmanaspati⁴⁰, but already the *pariśiṣṭa* to the ĀGS declares that it refers to Gaṇapati⁴¹.

(gaṇapatismaraṇa)

gaṇānām tvā śaunako gr̥tsamado gaṇapatir jagatī |
gaṇapatismaraṇe viniyogaḥ ||

om ⁴²gaṇānām tvā gaṇapatim havāmahe
kaviṃ kavīnām upamaśravastamam |
jyēṣṭharājāṃ brahmanām brahmanas pata
ā naḥ śṛṇvann ūtibhiḥ sīda sādhanam ||⁴²

vakratuṇḍa mahākāya sūryakoṭisamaprabha |
nirvighnam kuru me deva sarvakāryeṣu sarvadā ||
om mahāgaṇādhipataye namo namaḥ |

[Of the *mantra* beginning with] *gaṇānām tvā* Gr̥tsamada of the Śaunaka family [is the seer];

Gaṇapati [is the deity];

jagatī [is the metre];

it is employed for recalling Gaṇapati.

Om. "We call thee, Lord and Leader of the heavenly hosts, the wise among the wise, the famousest of all, the King supreme of prayers, O Brahmanaspati: hear us with help; sit down in place of sacrifice."

O god with the curved trunk, with the huge body, shining like millions of suns, make all my undertakings always obstacleless.

Om. Salutation [and again] salutation to the great lord of the troops.

0.7 Rite for [Taking] the Seat

This section comprises three rites:

1. Invocation of the earth as support of the devotee's seat
2. driving away of evil spirits (*bhūtotsādana*) and inviting gods
3. removing the "human odour" (*manuṣyagandha*).

ad 1) It is of great importance for the devotee to have a fixed place / support (*pratiṣṭhā*), a firm foundation during the performance of the ritual. A person without such a firm establishment cannot perform a ritual act successfully.⁴³ The place once occupied should not be left during the performance.

⁴⁰ Cf. AB 1.21.1: *gaṇānām tvā gaṇapatim havāmahe iti brāhmanaspatyam*.

⁴¹ *Parīśiṣṭa* to the ĀGS p. 169,8-9: *gaṇānām tvā gaṇapatim havāmahe iti gaṇapateḥ*.

⁴² RV 2.23.1.

⁴³ Cf. GONDA (1954 b), p. 15; ELIADE (1957), p. 13.

The devotee invokes the earth as his support with the first *mantra*: "Earth, you have supported ..." ⁴⁴ to which the names of seer, deity, metre and employment have been prefixed. Although this *mantra* is composed in *anuṣṭubh* metre, the current text mentions *sutala*, the name of one of the nether worlds as name of its metre, which was probably imagined as having some particular relation to the earth or its support. In a list found in the Vāmana-Purāṇa⁴⁵ *sutala* is only the second nether world which is not directly connected with the earth. It is, however, said to be inhabited by the deity Kūrma, the support of the earth.

As has been shown earlier in section 0.2 (where the names of the seven main Vedic metres were said to be the metres of the seven *vyāhrtis*) the names of the metres given by these texts do not always refer to strictly metrical properties as they are laid down by the *chandaśśāstras*, but are often to be understood symbolically.⁴⁶ *Merupr̥sthā* does not refer to a specific Vedic seer known by that name but seems to express the relation between the summit of mount Meru, the *axis mundi*, and the earth.

A contemporary *prayoga* text, the Āhnikakarmaprakāśa p. 113.6-7, mentions "the ascending of the [seat considered to be mount] Meru" (*merāv ārohaṇa*) as employment (*viniyoga*) of this *mantra*, thus revealing that the worshipper's seat is conceived as the centre of the world.⁴⁷

The technical procedure connected with the rite of taking the seat is as follows: The devotee places his left hand on his right knee holding a small quantity of water (or *darbha* grass) in its palm which is turned upwards and covered by the right hand⁴⁸ (cf. illustration 8). This position

⁴⁴ This *mantra* is widely used, e.g. *Parīśiṣṭa* to ĀGS p. 168,26-27.

⁴⁵ In the Vāmana-Purāṇa *sutala* occurs in a list as one of the seven nether worlds: *rasātala*, *sutala*, *vitāla*, *mahātala*, *tala*, *pātala*, *dharātala*. It is said to be inhabited by the deity Kūrma. - Cf. 63.36 a: *sutale kūrman acalam* ...

⁴⁶ Cf. PADOUX (1980), p. 82, n. 1: "... exprime, sinon un mètre, du moins un nombre, un rythme intérieur particulier ..."

⁴⁷ Cf. ELIADE (1957), pp. 22 ff. for the aim to establish one's seat in the centre of the world.

⁴⁸ For this position of the hands at the time of the *brahmayajña* (daily recitation of the Veda) cf. already TĀ 2.11: *dakṣiṇottarau pāṇi pūdar kṛtvā*, which is explained by Sāyaṇa: *vāman pāṇiṃ dakṣiṇajānuna ūrdhvam uttānam kṛtvā tasyopari dakṣiṇahastam avāñcam kuryāt ||* - Here the hand is not specifically said to be filled with water or *darbha* grass which are considered as means of purification. This position of the hands is sometimes called *brahmāñjali* (cf. also GONDA [1980 b], p. 67) and is prescribed for a student while studying (cf. *Saṃskāraprakāśa* p. 524,3f.) or in connection with the consecration with *mantras* (*abhimantraṇa*) of special substances, e.g. in the *śrāvṇī* rite (changing of the sacred thread).

of the hands is maintained while reciting the *mantra* addressed to the earth; the water is then disposed of. Different kinds of seats are believed to give different results according to their qualities. In current Mahārāṣṭrian practice a wooden plank (Mar. *pāṭ*; cf. illustration U) is used which may be covered with a piece of cloth.

ad 2) The following two *mantras* are recited to drive away evil spirits, like *bhūtas* and *piśācas*, who are believed to stay on the earth. The third *mantra* is a salutation to Bhairava⁴⁹.

Having recited these verses the worshipper bows to Bhairava and hits the ground thrice with the heel of his left foot, thus driving away evil spirits.

Speaking "may the gods come" the devotee makes a gesture of invitation by moving both arms towards himself (cf. illustration 9 A); saying "may the evil spirits go away" he moves his arms in a gesture of sending them away (cf. illustration 9 B). Saying "Viṣṇu, protect the sacrificial place" he crosses his arms, thereby forming a *svastika* (cf. illustration 10). A similar gesture occurs at the end of the *samdhya* where the performer forms a *svastika* with his arms and touches his ears in addition⁵⁰, thereby saluting his teachers respectfully (*abhivādana*).

Next the worshipper marks a span of thumb and index finger (*prādeśa*)⁵¹ of his right hand on the ground (cf. illustration 11) which symbolically indicates the extension of the sacrificial place, i.e. the place of worship.

ad 3) The last part of the ritual aims at the removal of the "human odour" (*manuṣyagandha*) by reciting RV 10.63.3 and 4.50.6. This obviously refers to AB 3.30.4:

tebhyo vai devā apaivābībhatsanta manuṣyagandhāt ta ete dhāyve antaradadhata | yebhyo mātāivā pitra iti ||

"The gods had loathing of those because of the human scent; they interposed these inserted verses ... (RV 10.63.3; 4.50.6)." ⁵²

These two Vedic verses – the first one from a hymn to the Viśve Devas, the second one from a hymn to Bṛhaspati – are specified as inserted verses (*dhāyā*) between a hymn to the Ṛbhus and a hymn to the Viśve Devas. They are said to have been inserted by the gods because they did not

⁴⁹ Bhairava is known as Śiva's servant or as a fearful manifestation of Śiva, cf. RAO (1914–16), vol. 2/1, pp. 177ff. (with photographs). – This verse is recorded by DIEHL (1956), p. 68 as being recited at the time of bathing.

⁵⁰ Cf. RVBKS fol. 10 b. 10: *svastikākārahastābhyām karṇau sprṣtvā*.

⁵¹ This practice is already referred to in BSS 3.27: (*devatā āvāhya*) *bhūmau prādeśam kṛtvopaviśati* ...

⁵² Translation by KEITH.

consider the Ṛbhus (who are said to have been men and raised themselves to an equal rank with the gods by means of sacrifices) as equal to themselves. This story is told by AB to explain the employment of these two Vedic *mantras* in the *vaiśvadeva śāstra*, i.e. the hymns recited at the third pressing of the *soma* sacrifice.⁵³ The "human odour" – originally revealing the human nature of the Ṛbhus – is here probably to be understood as the impressions left by those who were previously present at the place of worship⁵⁴, which may be an obstacle in worship. The *pariśiṣṭa* to ĀGS p. 168,25 and DhS p. 574,13–14 employ these two Vedic *mantras* in the same context of the worshipper's taking the seat, but without explicitly mentioning the removal of the human odour as employment. But such an employment is specified e.g. in Ratnamālā p. 1194,6–8 and Ācārendu pp. 179,22–26 and 185,2–3.

<āsanavidhi>

prthvī mantrasya merupṛṣṭha ṛṣiḥ |

kūrmo devatā |

sutalam chandah |

āsane viniyogaḥ |

om prthvi tvayā dhṛtā lokā devi tvam viṣṇunā dhṛtā |

tvam ca dhārāya mām devi pavitraṁ kuru cāsanam ||

apasarpantu vāmadevo bhūtāny anuṣṭup |

bhūtotsādane viniyogaḥ |

om apasarpantu te bhūtā ye bhūtā bhūmisaṁsthitāḥ |

ye bhūtā vighnakartāras te gacchantu śivājñayā ||

apakrāmantu bhūtāni piśācāḥ sarvatodiśam |

sarveṣām avirodhena pūjākarma samārabhe ||

tīkṣṇadaṁṣṭra mahākāya kalpāntadahanopama |

bhairavāya namas tubhyam anujñāṁ dātum arhasi ||

iti bhairavaṁ namaskṛtya | vāmapādatalapārśvena bhūmiṁ

triḥ prahṛtya |

devā āyāntu | yātudhānā apayāntu | viṣṇo devayajanaṁ rakṣasva |

bhūmau prādeśam kuryāt |

yebhyo mātā ity asya gayāḥ plāto viśve devā jagatī |

⁵³ Cf. ĀSS 5.18.5 and ŚSS 8.3.15 for these two *mantras* as inserted verses in the *vaiśvadevaśāstra*.

⁵⁴ The Mar. word *pāyṛav* ("evil foot") represents this concept.

manuṣyagandhanivārāṇe viniyogaḥ |
 evā pitra ity aśya vāmadevo bṛhaspatir viśve devās triṣṭup |
 manuṣyagandhanivārāṇe viniyogaḥ |
 om̐ ⁵⁵ yebh̥yo mātā madhumat pinvate payaḥ
 pīyūṣaṃ dyaur aditir adribarhāḥ |
 ukthasūsmān vṛṣabharān svapnasas
 tāñ ādityān anu madā svastaye ||⁵⁶
⁵⁶ evā pitre viśvadevāya vṛṣṇe
 yajñair vidhema namaṣā havīrbhiḥ |
 bṛhaspate suprajā vīravanto
 vayaṃ syāma patayo rayīnām ||⁵⁶

Of the *mantra* beginning with *pr̥thvi* the summit of [mount] Meru⁵⁷ (*merupr̥stha*) is the seer;
 the tortoise (*kūrma*)⁵⁸ is the deity;
 [the nether world] *sutala*⁵⁹ is the metre;
 it is employed for [taking] the seat.
 Om̐. Earth, you have supported the people. Goddess, you are supported by Viṣṇu⁶⁰. And you, O goddess, support me and make the seat pure.
 [Of the *mantra* beginning with] *apasarpantu* Vāmadeva [is the seer];
 the *bhūtas* [are the deities];
anuṣṭubh [is the metre];
 it is employed for driving away the *bhūtas*.
 Om̐. May those *bhūtas* go away who stay on the earth. Those *bhūtas* who are creating obstacles, may those go by Śiva's command.
 May the *bhūtas* [and] *piśācas* run away in all directions; I begin the act of *pūjā* in suppression of opposition from all.
 O you with sharp fangs, huge body, similar to the fire at the end of a *kalpa*; salutation to you, Bhairava, you deign to give your consent.

Having thus saluted Bhairava [and] having thrice hit the ground with the edge of the sole of the left foot [and having spoken:]

⁵⁵ RV 10.63.3.

⁵⁶ RV 4.50.6.

⁵⁷ Meru: A fabulous mountain said to be the central point of Jambudvīpa. Its summit is god Brahman's residence and a meeting place of gods, seers etc.

⁵⁸ *Kūrma* is Viṣṇu's second *avatāra* (e.g. VP 4.2; 112.27 and 209.68) and the support of the earth.

⁵⁹ Cf. fn. 45 on p. 117.

⁶⁰ Cf. fn. 58 on p. 120.

May the gods come. May the evil spirits (*yātudhāna*) go away. Viṣṇu, protect the sacrificial place (*devayajana*).

he should mark the span of thumb and index finger (*prā-deśa*) on the ground.

Of the [*mantra* beginning with] *yebh̥yo mātā* Gaya, the son of Plati [is the seer];

the Viśve Devas [are the deities];

jagatī [is the metre];

it is employed for removing "human odour" (*manuṣyagandha*).

Of the [*mantra* beginning with] *evā pitre* Vāmadeva [is the seer];

Bṛhaspati [and] the Viśve Devas [are the deities];

triṣṭubh [is the metre];

it is employed for removing "human odour".

Om̐. "I will rejoice in these Ādityas for my weal, for whom the Mother pours forth water rich in balm, and Dyaus the Infinite, firm as a rock, sweet milk, – Gods active, strong through lauds, whose might the Bull upholds."

"Serve we with sacrifices, gifts, and homage even thus the Steer of all the Gods, the father. Bṛhaspati, may we be lords of riches, with noble progeny and store of heroes."

0.8 Nyāsa

Nyāsa is the assignment of alphabets, parts of *mantras*, word divisions, etc. to various parts of the body, thus believed to be invested with divine power and made secure.⁶¹ The tradition of *nyāsa* seems to be of Tāntric origin.⁶² *Nyāsa* mainly serves to make the devotee's body divine and thereby fit for worship.⁶³ As part of the *smārta pūjā nyāsa* is not performed by all.

⁶¹ Cf. the definition given by Bhāskaraṛāya in his *Saubhāgyabhāskara* p. 5, 19f.: *nyāso nāma tattaddevatānāṃ tattadavayaveṣṭi avasthāpanam* / – A scholarly etymology emphasizes the protective function of *nyāsa* (*Kulārnavatantra* 17.56):

nyāyopārjīlavittānām aṅgeṣu viniveśanāt |
sarvarakṣākarād devi nyāsa ity abhidhīyate ||

⁶² Cf. the *Parīṣiṣṭa* to ĀGS p. 151, 1–2: ... *ego 'ṅganyāsaḥ | enam eke necchanti sa hi vidhir avaidikāḥ* ... – For early references to three or five limbs of the body that are touched by the devotees cf. NOWOTNY (1957), p. 115.

⁶³ Cf. Ācārendu (quoting Śaunaka) p. 180, 24–26:

devo bhūtvā yajet devaṃ nādevo devaṃ arcayet |
iti vacanāt | devo bhūtvā nyāsaṃ kṛtvety arthaḥ |
nyāseṇa tu bhavet so 'pi svayam eva janārdanaḥ |

In the first series of *nyāsa* on the limbs (*aṅganyāsa*) the sixteen verses of the PS⁶⁴ (RV 10.90) are assigned⁶⁵ to sixteen limbs of the worshipper's body (left and right hand and foot, left and right knee, left and right hip, navel, heart, throat, left and right arm, mouth, eyes and head⁶⁶).

In the second series of *nyāsa* on five limbs⁶⁷, which optionally may substitute the first series or may be performed in addition to it, the last five verses of the PS are assigned to three places of the body: Heart, head, tuft of the hair and are pronounced "for the armour" and "for the weapon"⁶⁸. More common in the current practice than the *pañcāṅganyāsa* given here is the *ṣaḍaṅganyāsa*⁶⁹ on the heart, head, tuft of the hair, three⁷⁰ eyes, for the armour and for the weapon. According to one⁷¹ current practice *nyāsa*

Gandharvatāntara 9.2:

*nyāsaś tadātmako bhūtvā devo bhūtvā tu tam yajet /
prāṇāyāmais tathā dhyānair nyāsaś devaśārīratā ||*

⁶⁴ For the employment of the PS in the pūjā cf. p. 68.

⁶⁵ They are so to say offered or "deposited" in the body with the concluding words of formulas, which are inherited from the Veda. These are *namaḥ* (cf. the first series of *nyāsa*, *svāhā*, *vausaḥ*, *vaṣaḥ* – not used here), *hum*, *phaḥ* (cf. the second series of *nyāsa*). For the significance of these exclamations cf. GOUDRIAAN (1978), pp. 73–75 and MAYRHOFER (1956–80), index. For an interpretation of the relation between the exclamations *namaḥ*, *svāhā*, *vaṣaḥ*, *hum*, *vausaḥ*, *phaḥ* and the heart, head, tuft, *kavaca*, eyes and weapon cf. Prapañcasāratāntara 6.7–12.

⁶⁶ Cf. also DhS p. 574, 25–28.

⁶⁷ Cf. DhS p. 574, 30.

⁶⁸ I.e. to create an armour (*kavaca*) for the worshipper and to provide him with a weapon (*astra*). *Kavaca* (sometimes understood as the upper part of the body) and *astra* (sometimes interpreted as hand, cf. NOWOTNY [1957], p. 115) do not seem to refer to specific parts of the body.

⁶⁹ The PS is traditionally divided into three parts: Verses 1–5 as the first part, verses 6–10 as the second and verses 11–16 as the third part. The third unit is employed for *nyāsa* on the six limbs.

⁷⁰ The third eye is thought to be located on the forehead.

⁷¹ The *mudrās* prescribed for *aṅganyāsa* differ according to the tradition; cf. Rāghavabhaṭṭa's commentary on ŚT pp. 257, 10–258, 17; Mudrānighaṇṭu 34–36; Mantramahārṇava p. 19, 3–5; cf. also DAVE pp. 630, 25–632, 6; Nāradya-Saṃhitā 6.6–11 (and illustrations of *hṛdaya*–, *śiro*–, *śikhā*–, *kavaca*– [p. 573], and *netramudrā*; Pādma-Saṃhitā, pt. 1, app. pp. 28–30 for illustrations of *hṛdaya*–, *śiro*–, *śikhā*–, *kavaca*–, *netra*– and *astramudrā*, pt. 2, pp. 577–578 for illustrations of *hṛdaya*–, *śirṣa*–, *śikhā*–, *kavaca*–, *astra*– and *netramudrā*. For *tālamudrā*, which resembles the *astramudrā* cf. illustration in Mṛgendrāgama, opposite p. 53.

According to Trbhā p. 120, 20–23 index finger, middle finger and ring finger touch the heart; thumb and index finger the head; the thumb the tuft; all ten fingers are used in the *kavacamudrā*; index finger, middle finger and ring finger are

is performed as follows: While uttering the name of each limb the worshipper touches it with his right hand. Speaking "for the armour *hum*" the left hand is placed on the right shoulder and the right hand on the left shoulder crosswise, or the hands are moved in a circle towards the chest. Saying "for the weapon *phaḥ*" he strikes the palm of the left hand with the index finger⁷² and middle finger of the right hand once⁷³, thereby making a slight sound.

In the *smārta* tradition *nyāsa* is followed by the closing up of all quarters against intrusion of evil elements (*digbandhana*), for which the right hand is raised above the head while making a sound with the snapping of the thumb against the middle⁷⁴ finger (for an illustration of the *ṣaḍaṅganyāsa* cf. photos 12–18).

(*nyāsa*)

*sahasraśirṣā ṣoḷaśa nārāyaṇaḥ puruṣo 'nuṣṭup / antyā triṣṭup /
svāṅganyāse viniyogaḥ /
om 75-sahasraśirṣā puruṣaḥ sahasrākṣaḥ sahasrapāt /
sa bhūmiṃ viśvato vṛtvā 'ty atīṣṭhad daśāṅgulam ||
vāmakarāya namaḥ /
om puruṣa evedaṃ sarvaṃ yad bhūtaṃ yac ca bhavyam /
utāmṛtatvasyeshāno yad annenātirohati ||
dakṣiṇakarāya namaḥ /
om etāvān asya mahimā 'to jyāyāms ca pūruṣaḥ /
pādo 'sya viśvā bhūtāni tripād asyāmṛtaṃ divi ||
vāmapādāya namaḥ /*

employed in *netramudrā*: *tarjanyādītrayaṇa prasāritena hṛdayam / aṅguṣṭhatarja-
nibhyāṃ prasāritābhyāṃ yojitamukhābhyāṃ adho 'grābhyāṃ śirāḥ / prasārtāṅguṣṭhe-
nādhomukhena śikhā / karadvayadaśāṅgulībhiḥ prasārtābhiḥ kavacam / tarjanyādi-
trayaṅgreṇa trikoṇāgratulyena netram / dvitriyāṃ tv anāmikālopah / hastadvaya-
syāpy aṅguṣṭhatarjanibhyāṃ saśabdābhyāṃ abhito bhrāmītābhyāṃ astraṃ iti sām-
pradāyiko 'rthaḥ /* – Note especially the difference regarding the performance of the *astra* rite. For different *ṣaḍaṅgamudrās* according to the deities Viṣṇu, Śakti and Śiva cf. Mantramahodadhi 21.146–156.

⁷² Cf. Tīkā on MNT 5.92, also PKS, app. VI, illustration B 2. The illustration 17 in app. 1 shows the middle finger and the ring finger which may be in accordance with the practice of another tradition.

⁷³ According to some one strikes the palm twice or thrice (cf. Mantramahodadhi 4.37).

⁷⁴ According to some the index finger and thumb are employed here (cf. Trbhā p. 77, 26).

⁷⁵ Verses: PS 10.90.1–16 (= PS).

om tripād ūrdhva ud ait puruṣaḥ pādo 'syehābhavat punaḥ |
 tato viṣvaḥ vy akrāmat sāsanaśane abhi ||
 dakṣiṇapādāya namaḥ |
 om tasmād virāḥ ajāyata virājo adhi pūruṣaḥ |
 sa jāto aty aricyata paścād bhūmim atho puraḥ ||
 vāmajānave namaḥ |
 om yat puruṣeṇa haviṣā devā yajñam atanvata |
 vasanto asyāsīt ājyam grīṣma idhmaḥ śarad dhaviḥ ||
 dakṣiṇajānave namaḥ |
 om taṁ yajñam barhiṣi praukṣan puruṣam jātam agrataḥ |
 tena devā ayajanta sādhyā ṛṣayaś ca ye ||
 vāmakaṭyāi namaḥ |
 om tasmād yajñāt sarvabhūtaḥ sambhṛtaṁ prasadājyam |
 paśūn tāṁś cakre vāyavyān āraṇyān grāmyāś ca ye ||
 dakṣiṇakaṭyāi namaḥ |
 om tasmād yajñāt sarvabhūta ṛcaḥ sāmāni jajñire |
 chandāṁsi jajñire tasmād yajus tasmād ajāyata ||
 nābhyaḥ namaḥ |
 om tasmād āsvā ajāyanta ye ke cobhayādātaḥ |
 gāvo ha jajñire tasmāt tasmāj jātā ajāvayaḥ ||
 hṛdayāya namaḥ |
 om yat puruṣam vy adadhuh katidhā vy akalpayan |
 mukham kim asya kau bāhū kā ūrū pādā ucyeṭe ||
 kaṇṭhāya namaḥ |
 om brāhmaṇo 'sya mukham āsīt bāhū rājanyaḥ kṛtaḥ |
 ūrū tad asya yad vaiśyaḥ padbhyāṁ śūdro ajāyata ||
 vāmabhujāya namaḥ |
 om candramā manaso jātāś cakṣoḥ sūryo ajāyata |
 mukhād indraś cāgniś ca prāṇād vāyur ajāyata ||
 dakṣiṇabhujāya namaḥ |
 om nābhya āsīt antarikṣam śīrṣṇo dyauḥ sam avartata |
 padbhyāṁ bhūmir diśaḥ śrotrāt tathā lokāṇ akalpayan ||
 mukhāya namaḥ |
 om saptāsyāsan paridhayaś triḥ sapta samidhaḥ kṛtaḥ |
 devā yad yajñam tanvānā abadhnan puruṣam paśum ||
 netrābhyāṁ namaḥ |
 om yajñena yajñam ayajanta devās
 tāni dharmāni prathamāny āsan |
 te ha nākaṁ mahimānaḥ sacanta
 yatra pūrve sādhyāḥ santi devāḥ ||⁷⁵
 mūrdhne namaḥ ||

[The hymn beginning with] *sahasraśīrṣū* has sixteen [verses];

Nārāyaṇa [is the seer];

anuṣṭubh [is the metre], the last one *triṣṭubh*;

it is employed for *nyāsa* on one's body.

Om RV 10.90.1⁷⁶

Salutation to the left hand.

Om RV 10.90.2

Salutation to the right hand.

Om RV 10.90.3

Salutation to the left foot.

Om RV 10.90.4

Salutation to the right foot.

Om RV 10.90.5

Salutation to the left knee.

Om RV 10.90.6

Salutation to the right knee.

Om RV 10.90.7

Salutation to the left hip.

Om RV 10.90.8

Salutation to the right hip.

Om RV 10.90.9

Salutation to the navel.

Om RV 10.90.10

Salutation to the heart.

Om RV 10.90.11

Salutation to the throat.

Om RV 10.90.12

Salutation to the left arm.

Om RV 10.90.13

Salutation to the right arm.

Om RV 10.90.14

Salutation to the mouth.

Om RV 10.90.15

Salutation to the eyes.

Om RV 10.90.16

Salutation to the head.

⁷⁶ For the translation of the PS cf. pp. 137ff.

Nyāsa on Five Limbs

(pañcāṅganyāsa)

om RV 10.90.12

hṛdaye /

om RV 10.90.13

śirasi /

om RV 10.90.14

śikhāyām /

om RV 10.90.15

kavacāya hum /

om RV 10.90.16

astrāya phaṭ /

iti digbandhaḥ //

Om RV 10.90.12

At the heart.

Om RV 10.90.13

At the head.

Om RV 10.90.14

At the tuft.

Om RV 10.90.15

For the armour: hum.

Om RV 10.90.16

For the weapon: phaṭ.

[Thus] the digbandha.

0.9 Worship of the Vessel

Next the worshipper sanctifies the utensils which he is going to use in the following pūjā by invoking deities into their different parts. Thereby he makes them suitable instruments of worship. The vessel (*kalāśa*) worshipped here is of a particular shape (cf. illustration F) and is filled with water.

Along with the conch (cf. 0.10) it serves as a container for water which is used in worship. The gods Viṣṇu, Rudra (= Śiva), Brahman, the groups of mother goddesses⁷⁷, the ocean, earth and the four Vedas are imagined

⁷⁷ The number of mother goddesses (*mātrkā*) differs according to tradition from seven, sixteen to more than one hundred.

to stay at its various parts.⁷⁸ Then sacred rivers like Gaṅgā and Yamunā are invoked in its water. While reciting the prescribed verses⁷⁹ the worshipper places his right hand on the top of the vessel thus invoking the rivers as present.

For the worship of the vessel a small quantity of sandalwood paste, grains of unbroken⁸⁰ rice (*akṣata*) and a flower are made to stick on it. Finally the cow-(*dhenū*)mudrā⁸¹ (cf. illustration 19) is shown over the vessel. In this *mudrā* the position of the fingers imitates the shape of four udders of a cow, thereby suggesting that the vessel is filled with milk from the udders of the heavenly cow (*surabhī*⁸²).

(kalāśapūjā)

kalāśasya mukhe viṣṇuḥ kaṇṭhe rudraḥ samāśritaḥ /
mūle tatra sthito brahmā madhye mātṛgaṇāḥ smṛtāḥ //
kukṣau tu sāgarāḥ sarve sapta dvīpā vasumdharaḥ /
rgvedo 'tha yajurvedaḥ sāmavedo hy atharvaṇaḥ //

⁷⁸ According to a scholarly etymology of the word *kalāśa* proposed by the MNT it is called *kalāśa* because the celestial architect Viśvakarman made it from various parts (*kalā*) of the gods. Cf. MNT 5.181:

kalām kalām gṛhītvā tu devānām viśvakarmaṇā /
nirmīto 'yaṁ sa vai yasmāt kalāśas tena kathyate //

⁷⁹ The two and a half verses in the beginning are met with frequently, e.g. PP p. 104,5-9 (quoting Śaunaka), p. 133,2-6.

⁸⁰ For the meaning of *akṣata* cf. p. 161.

⁸¹ *Mudrās* are symbolic gestures of the hands but also body postures; cf. HOENS in GUPTA / HOENS / GOUDRIAAN (1979), pp. 115-117. - The *dhenūmudrā* is described in many texts, e.g. Viśvāmitra-Saṁhitā 13.39 cd-41 ab (*saurabheyīmudrā*); Mudrānighaṇṭu 30; cf. DAVE pp. 632,17-634,11 who quotes many texts and points out small differences in the descriptions. Trbhā p. 119,7-10 describes the *mudrā* as follows:

hastadvaye tv adhovaktre saṁmukhe ca paraspāram /
vāmāṅgulīr dakṣiṇāṅām aṅgulīnām ca saṁdhiṣu //
saṁveśya madhyamābhyām tu tarjanyau dve prayojayet /
kaṇṭhe dve anāmābhyām yuñjyāt sā dhenūmudrikā //

With both hands upside down and facing each other, having inserted the fingers of the left [hand] into the joints of the right [hand], he should join the index fingers with the middle fingers. The little fingers he should join with the ring fingers. This is the cow-*mudrā*.

For illustrations cf. also PKS, appendix VI, no. B 4; SŚP vol. 1, appendix, plate 8; Padma-Saṁhitā pt. 1, appendix, p. 38, no. 94 A and B (*surabhīmudrā*; slightly different); Mrgendrāgama, following p. 52.

⁸² *Surabhīmudrā* is another name for the *dhenūmudrā*.

āṅgaś ca sahitāḥ sarve kalaśaṃ tu samāśritāḥ |
 atra gāyatrī sāvitṛ śāntipuṣṭikarī⁸³ tathā ||
 āyāntu devapūjārthaṃ duritakṣayakārakāḥ |
 gaṅge ca yamune caiva godāvari sarasvatī |
 narmade sindhu kāveri jale 'smin samnidhiṃ kuru ||
 kalaśe gaṅgādīrthāny āvāhayāmi |
 kalaśadevatābhyo namaḥ |
 sarvopacārārthe gandhākṣatapūṣpaṃ samarpayāmi |
 dhenumudrāṃ pradarsya |

At the mouth of the vessel is Viṣṇu, at the throat Rudra is seated, at the bottom (god) Brahman stays, in the middle part the groups of mothers are said [to be staying].

And at the belly all oceans, the earth with its seven continents, the Ṛgveda and the Yajurveda, the Sāmaveda and the Atharva[veda], [i.e.] all [Vedas] accompanied by their limbs are staying in the vessel. In it is the gāyatrī [verse] with Savitr [as its deity] which gives peace and prosperity.

May these who destroy evil come for the pūjā of gods. O Gaṅgā and Yamunā, Godāvari and Sarasvatī, Narmadā, Sindhu, Kāverī, be present in this water.

I invoke holy rivers like Gaṅgā in the vessel.

Salutation to the deities in the vessel.

[As a substitute] for all services (upacāra) I offer sandalwood paste (gandha)⁸⁴, unbroken rice (akṣata) and a flower.

Having shown the cow - mudrā ...

0.10 Worship of the Conch

Next the devotee washes the conch with clean water for its purification (cf. illustration 20). Uttering the sacred syllable *om* he fills it with water from the vessel (kalaśa). The conch is then placed on its stand (Mar. *aḍaṇī*; cf. illustration X). The conch is by its very origin closely connected with the aquatic element and is considered as an auspicious symbol said to bestow plenty and fulfil wishes.⁸⁵ Along with the vessel it therefore serves as a container of water which is used in the later worship.

⁸³ RVBKS śāntiḥ*.

⁸⁴ Cf. fn. 26 on p. 33.

⁸⁵ For the symbolism of the conch cf. Bosch (1960), pp. 115-116.

Several verses⁸⁶ are recited describing the deities moon, Varuṇa, Prajāpati and the rivers Gaṅgā and Sarasvatī as staying at different parts of the conch. The water which it contains is identified with that of the sacred rivers in the three worlds. It is remembered that the conch is one of fourteen items which appeared at the time of the churning of the ocean for nectar (*amṛtamanthana*) and was taken by Viṣṇu who holds it as one of his attributes. An imitation⁸⁷ of the famous gāyatrī (= sāvitṛī) verse eulogizes the conch by identifying it with the conch Pāñcajanya, which Kṛṣṇa obtained after conquering the demon Pāñcajanya.

The conch is then worshipped by offering sandalwood paste and a flower. Unbroken rice (*akṣata*) which had been offered to the vessel (cf. 0.9) is not allowed as an offering to the conch.⁸⁸

Finally the conch-(śaṅkha)mudrā⁸⁹ (cf. illustration 21) is shown which imitates the shape of a conch.

⟨śaṅkhapūjā⟩

prakṣālitaṃ śaṅkhaṃ praṇavenāpūrya |

śaṅkhādaṃ candradāivatyam kuṅṣau varuṇadevatā |

prṣṭhe prajāpatiṃ vidyād agre gaṅgā sarasvatī ||

⁸⁶ The second verse is also found in PP p. 91,4-5 (quoting Garuḍa-Purāṇa); the third one PP p. 91,12-13; p. 104,16-17 (quoting Śaunaka) and p. 133,19-20.

⁸⁷ I cannot trace this gāyatrī to older sources. For imitations of the Vedic gāyatrī cf. GONDA (1963), pp. 293-294.

⁸⁸ The reason is probably that the conch is closely connected with Viṣṇu who should not receive an offering of *akṣata*, especially when he is being worshipped in the śālagrāma stone. Cf. Puspacintāmaṇi 2.85 (quoting Yāmala):

nāḥṣatair arcayed viṣṇuṃ na tulasyā vināyakaṃ |

na dūrvayā yajed durgāṃ bilvapatrair divākaram ||

⁸⁹ The śaṅkhamudrā is described in many texts, e.g. Viśvāmitra-Saṃhitā 13.47 cd-49 ab; Nāradya-Saṃhitā 6.23-24; Mudrānighaṇṭu 38-39. Tṛbhā p. 119,11-14 describes it as follows:

vāmāṅguṣṭhaṃ tu saṃgrhya dakṣiṇena tu muṣṭinā |

kṛtvollānaṃ tathā muṣṭim aṅguṣṭhaṃ tu prasārayet ||

vāmāṅgulis tathā śliṣṭāḥ saṃyuktāḥ suprasāritāḥ |

dakṣiṇāṅguṣṭhasaṃspṛṣṭā mudrā śaṅkhasya coditā ||

Holding the left thumb with the right fist, having then turned the fist upwards, he should stretch the [right] thumb. Having well stretched out the joined fingers of the left [hand] closed on [the fist and] touched by the right thumb: [This] is called conch-mudrā.

For illustrations cf. also SŚP vol. 1 app., pl. 35 (different); Pādma-Saṃhitā pt. 1 app., p. 22 no. 36 A and 37 B; Viśvāmitra-Saṃhitā, opposite p. 94.

trailokye yāni tīrthāni vāsudevasya cājñayā |
 śaṅkhe tiṣṭhanti viprendra tasmāc chaṅkham prapūjayet ||
 tvaṃ purā sāgarotpanno viṣṇunā vidhṛtaḥ kare |
 namitaḥ⁹⁰ sarvadevaiś ca pāñcajanya namo 'stu te ||
 om pāñcajanya vidmahe pāvamānāya dhīmahi |
 tan naḥ śaṅkhaḥ pracodayāt ||
 śaṅkhadevatābhyo namaḥ |
 sarvopacārāthe candanam puṣpaṃ samarpayāmi ||
 śaṅkhamudrāṃ pradarsya |

... having filled the conch which has been washed [with water] while uttering the syllable om [he says:]

At the opening of the conch is the deity moon; at the belly the deity Varuṇa; at the backside one should know Prajāpati; at the frontside Gaṅgā [and] Sarasvatī.

And whatever holy rivers are in the three worlds these stay in the conch by Vāsudeva's order. Therefore, best of the Brahmins, one should worship the conch.

You came into being formerly from the ocean, are held by Viṣṇu in his hand and are bowed to by all gods. Pāñcajanya, salutation to you.

Om. We know Pāñcajanya, we meditate on Pāvamāna. May this conch inspire us.

Salutation to the deities in the conch.

[As a substitute] for all services I offer sandalwood paste [and] a flower.

Having shown the conch gesture [he says:]

0.11 Worship of the Bell

The worshipper washes the bell, then rings it with his hands imitating the shape of a bell (cf. illustration 22)⁹¹. The ringing of the bell is taken as signifying the arrival of gods and departure of demons.⁹²

⁹⁰ Wrong form for *naṭaḥ*.

⁹¹ For a drawing of this position of the hands, which resembles the *musalamudrā* (in which, however, the right hand is placed on top of the left), cf. also TACHIKAWA (1983), p. 135 figure 140. For an illustration of the *musalamudrā* cf. Viśvāmitra-Saṃhitā, opposite p. 94. *Musala* means club, mace (which is Viṣṇu's weapon), but also clapper of a bell. - A number of texts prescribe the *garuḍamudrā* in connection with the use of the bell. This *mudrā* is described in various texts, e.g. Viśvāmitra-Saṃhitā 13.59-61, Mudrānighaṇṭu 54-55. According to Tṛbhā p. 119, 22-25 it is performed as follows:

The devotee worships the bell by offering sandalwood paste, unbroken rice (*akṣata*) and a flower. The bell is then kept on the left hand side in front of the devotee, while the conch is kept on the right hand side. The bell is going to be used at several stages of the ritual, e.g. at the time of offering a bath, incense and waving the *āratī* lamp. On these occasions it is held in the left hand.

(*ghaṇṭāpūjā*)

āgamārthaṃ tu devānāṃ gamanārthaṃ tu rakṣasāṃ |
 kurve ghaṇṭāravaṃ tatra devatāhṃvānalakṣaṇam ||
 ghaṇṭāyai namaḥ |
 sarvopacārāthe gandhākṣatapūṣpaṃ samarpayāmi |

For the coming of the gods and the going of the *rakṣasas* I ring the bell thereby signifying the invocation of the gods.

Salutation to the bell.

[As a substitute] for all services I offer sandalwood paste, unbroken rice and a flower.

0.12 Worship of the Lamp

The oil lamp (Mar. *samaī*; cf. illustration Y) is worshipped by reciting a verse from a hymn to Indra (RV 6.47.21) where Indra is represented as having put to flight the dark aborigines and having slain demons. The employment of the verse here suggests that the oil lamp may dispel darkness and drive away evil spirits.

hastau tu vimukhau kṛtvā grathayitvā kaṇṭhike |
 tarjanyau mukhataḥ śliṣṭe śliṣṭāv aṅguṣṭhau tathā ||
 madhyamānāmikāyugme dvau pakṣāv iva cintayet |
 eṣā garuḍamudrā syād aśeṣaviśāśatīnā ||

Having turned the hands back to back [and] having interlocked the little fingers, having joined first the index fingers and having joined the thumbs, one should imagine the two sets of the middle fingers and ring fingers as two wings. This is the *garuḍamudrā* which destroys all poison.

For an illustration of this *mudrā* cf. Viśvāmitra-Saṃhitā, opposite p. 94. For a slightly different description and illustration cf. Pādma-Saṃhitā pt. 1 app., p. 19, no. 26. Garuḍa is the deity who is believed to stay in the bell (cf. the formula *ghaṇṭāsthāya garuḍāya namaḥ* occurring in several *prayoga* texts). Therefore Garuḍa is depicted on the handles of many bells (cf. illustration I). DAVE p. 437, 17-19 explains in a traditional manner that the auspicious sound of the bell which removes hindrances reminds of the sound made by the wings of the bird Garuḍa, Viṣṇu's vehicle, and is therefore dear to the gods.

⁹² For a collection of quotes on the significance of the bell cf. DAVE pp. 437, 11-439, 20.

I am not aware of this verse being used elsewhere in a similar context. The worship of the oil lamp is not found in all *prayoga* texts, perhaps because the lamp is not directly needed at any stage of the later ritual but only serves to illuminate the idol and the place of worship during the *pūjā*.

(*dīpapūjā*)

om ⁹³ *dive-dive sadṛśīr anyam ardham*
kṛṣṇā asedhat apa sadmano jāh |
ahan dāsā vṛṣabho vasnayanto-
*davraje varcinam śambaram ca ||*⁹³
dīpadevatābhyo namaḥ |
sarvopacārāthe gandhāḥṣatapuṣpaṃ samarpayāmi |

Om. "Day after day far from their seat he drove them, alike, from place to place, those darksome creatures. The Hero slew the meanly-huckstering Dāsas, Varcin and Śambara, where the waters gather."

Salutation to the deities of the lamp.

[As a substitute] for all services I offer sandalwood paste, unbroken rice and a flower.

0.13 Sprinkling

The worshipper now purifies himself and the utensils for worship by sprinkling water from the vessel and the conch by means of a flower or *dūrvā* grass. The act of sprinkling water, a common means of purification⁹⁴, on utensils which are to be used in sacrifice occurs already in the *śrauta* ritual. The *mantra* employed here is a well-known verse which is recited for purificatory purposes on many occasions. It expresses the conviction that the mere recalling of Viṣṇu's name removes inner (mental) and outer (bodily) impurities.

(*prokṣaṇa*)

kalāśaśaṅkhodakena |
apavitraḥ pavitra vā sarvāvasthām gato 'pi vā |
yah smaret puṇḍarikākṣam sa bāhyābhyantarām śuciḥ ||
ātmānam prokṣya pūjādravyāṇi ca samprokṣayet |

⁹³ RV 6.47.21.

⁹⁴ Cf. GONDA (1980 b), pp. 125ff.

Having sprinkled himself with water from the vessel and the conch [while reciting the verse:]

Whether pure or impure, in whatever condition [one may be], he who recalls the lotus-eyed (Viṣṇu) becomes cleansed within and without.

he also sprinkles the *pūjā* utensils.

0.14 Meditation

The worshipper takes flowers or unbroken rice in the hollow of the joined hands and recites the meditation verse(s). The flowers – consecrated by the *mantra*(s) – are then offered to the deity.

A meditation (*dhyāna*) verse is a stanza describing the appearance of a deity in order to help the worshipper visualize the deity. Here five verses are supplied according to the five deities of the *pañcāyatana*, where the deities (Viṣṇu, Śiva, Gaṇeśa, Sūrya, Devī) are arranged in such a way that one's favourite deity is placed in the centre surrounded by the other deities arranged in a particular order.⁹⁵ The verse addressed to the favourite deity (here: Viṣṇu) is recited first.

The devotee is expected not only to recite the verse but to meditate on the form of the deity. In the current performance, however, which is often done hurriedly, *dhyāna* has been reduced to the mere recitation of the prescribed verse(s).⁹⁶

(*dhyāna*)

atha dhyānam | añjalau puṣpaṃ grhītvā |
śāntākāraṃ bhujagaśayanam padmanābham sureśam
viśvādhāraṃ gaganasadrśam meghavarṇam śubhāṅgam |
lakṣmīkāntam kamalanayanam yogibhir dhyānagamyam
vande viṣṇum bhavabhayaḥaram sarvalokaikanātham ||

⁹⁵ For the *pañcāyatana* cf. pp. 49–51.

⁹⁶ Cf. BHATTACHARYA in AVALON (⁵1978) vol. 2, p. 490: "... Dhyāna is performed by really meditating on the form of the Devatā, no matter whether the Dhyāna-Mantra is recited or not; for the Śāstrik meaning of the expression 'Dhyā-yet' is 'should meditate' and not 'should recite the Dhyānamantra.' " – *Dhyāna* has been defined by Yājñavalkya (quoted by DAVE p. 440,4–5):

samāhitena manasā caitanyāntaravartinā |

ātmano 'bhīṣṭadevānām dhyānam dhyānam ihocyate ||

and Kulārṇavatānta 17.36:

yāvad indriyasantāpaṃ manasā samniyamya ca |

svāntenābhīṣṭadevasya cintanam dhyānam ucyate ||

For a collection of *dhyāna* verses cf. SIRCAR (1972–73).

⁹⁷-*dhyāyen nityaṃ maheṣaṃ rajatagirinibhaṃ cārucandrāvataṃsaṃ
ratnākalojjvalāṅgaṃ paraśumrgavarābhītihaṣṭaṃ prasannaṃ /
padmāsīnaṃ samantāt stutaṃ amaragaṇair vyāghrakṛttiṃ vasaṇaṃ
viśvādyāṃ viśvavandyaṃ nikhilabhayaḥaraṃ pañcavaktraṃ trinetraṃ ||*⁹⁷
*gajavadanaṃ acintyaṃ tīkṣṇadaṃṣṭraṃ trinetraṃ
brhadudaraṃ aśeṣaṃ bhūtirājaṃ purāṇaṃ /
amaravarasupūjyaṃ raktavarṇaṃ sureṣaṃ
paśupatiṣutaṃ īśaṃ vighnarājaṃ namāmi ||*
⁹⁸-*śaśāṅkhacakraṃ ravimaṇḍale sthitaṃ
kuśeśayākrāntaṃ anantaṃ acyutaṃ /
bhājāmi buddhyā tapaṇīyamūrtiṃ
surottamaṃ citravibhūṣaṇojjvalaṃ ||*⁹⁸
⁹⁹-*vidyuddāmasamaprabhāṃ nṛgapatiskandhaṣṭhitāṃ bhīṣaṇāṃ
kaṇyābhīḥ karavālakheṭavilasaddhaṣṭābhīḥ āsevītāṃ /
haṣṭaiś cakradarāśikheṭaviśikhāṃś cāpaṃ guṇaṃ tarjanīṃ
bibhrāṇāṃ analātmikāṃ śaśidharāṃ durgāṃ trinetraṃ bhaje ||*⁹⁹
*dhyāyāmi /
iti puṣpāñjalyarpaṇaṃ /*

Now the meditation.

Having taken flowers in the cupped hands (*añjali*) [he says:]

(Meditation on Viṣṇu)

I worship Viṣṇu who destroys the fear of *samsāra*, the only Lord of the whole world, whose appearance is calm, who has a serpent as his bed, from whose navel a lotus grows, the lord of the gods, the support of the universe, who is [as all-pervading] as the sky, who has the colour of the clouds, who has handsome limbs, Lakṣmī's husband, the lotus-eyed one, who can be discovered in meditation by the Yogins.

(Meditation on Śiva)

One should always meditate on the great Lord (Śiva) who is as brilliant as a silver mountain, who has the beautiful moon as crest-jewel, whose limbs are shining like ornaments of jewels, whose hands hold axe and antelope and [the gestures of] boon and protection, who is calm, who sits in the lotus-posture, who is praised by groups of gods on all sides, who wears a

⁹⁷ Cf. Śiva-Purāṇa, Vidyēśvara-Saṃhitā, chap. 20 v. 52.

⁹⁸ Cf. Tṛbhā p. 32, 14-17.

⁹⁹ Cf. ŚT 21.41.

tiger-skin, who is the cause of the universe, worshipped by the universe, removes all fear, has five faces [and] three eyes.

(Meditation on Gaṇapati)

I bow to the one with an elephant's face, who is inconceivable, has a sharp tusk, three eyes, a large belly, is perfect, the lord of prosperity, the ancient one, who is fit to be worshipped devoutly by the best of the gods, is of red colour, the lord of the gods, Śiva's son, the powerful, the ruler of obstacles. (Meditation on the sun)

I worship in my mind the best of the gods, who has conch and discus, stays in the solar orb, who is encircled by a water-lily, is infinite, permanent, whose form is golden, who shines with various ornaments.

(Meditation on Devī)

I worship the three-eyed Durgā, who is as radiant as a flash of lightning, who sits on the back of a lion, who is frightening, who is served by girls whose hands hold swords and shields, who holds with her hands discus, conch, sword, shield, arrow, bow, noose [and] *tarjanī* (-*mudrā*), is fiery [and] holds the moon.

I meditate.

[Having said so] he offers the handful of flowers.

1. Worship with sixteen services I

Ṣoḍaśopacārapūjā I

Now the first part of the worship with sixteen services (*upacāra*) begins. For each of the main offerings one *mantra* of the PS (RV 10.90) is recited. The version of the PS which is preserved in the RV tradition consists of sixteen *mantras*; other schools have versions of eighteen or even twenty-two verses. As the number of services offered in the current *pūjā* exceeds sixteen, other Vedic *mantras* have also been employed. In respect of the contents one cannot expect any connection between the meaning of the *mantras* of the PS and the services offered in the *pūjā*, apart from the fact that the number sixteen with its symbolism is common.

In the place of the *mantras* of the PS or in addition to them so called "Paurāṇic" *mantras*, i.e. *mantras* from the Purāṇic literature, are given; these can be recited by women and others to whom the recitation of Vedic *mantras* is traditionally forbidden.

1.1 Invocation

The pūjā begins with the invocation, for which the first *mantra* of the PS is employed. *Āvāhana* is not done

- 1) in case of Viṣṇu being worshipped in the *śālagrāma* stone or Śiva being worshipped in the *bāṇa-līṅga*¹⁰⁰, or
- 2) in case of idols which have been permanently established in temples.

In the first case the theological explanation is that the deity is always present in these objects¹⁰¹, in the second case that the deity was invoked as present in the idol at the time of the first establishment (*pratiṣṭhā*) of the idol.¹⁰² In such cases a handful of flowers is offered to the idol at this stage of the pūjā to make the number of services sixteen.¹⁰³

In case of temporarily worshipped idols of clay etc. the *āvāhana* follows the rite of *prāṇapratīṣṭhā* (cf. pp. 191 ff.) by which the deity is made to be present in the idol. Modern informants interpret *āvāhana* in that case as a request to the deity to be ready to accept the pūjā which is being offered.

(*āvāhana*)

om ¹⁰⁴ sahasraśīrṣā puruṣaḥ sahasrākṣaḥ sahasrapāt |
sa bhūmim viśvato vṛtvā 'ty atīṣṭhad daśāṅgulam ||¹⁰⁴
āgaccha devadeveṣa tejorāse jagatpate |
kriyamāṇāṃ mayā pūjāṃ gṛhāṇa surasattama ||
śrī-amukadevatābhyo namaḥ |
āvāhanārthe puṣpāñjalīm samarpayāmi |

¹⁰⁰ But when Śiva is worshipped in the *śālagrāma* or Viṣṇu in the *bāṇa-līṅga* *āvāhana* takes place. Cf. Ācārendu p. 178, 23-24.

¹⁰¹ Cf. Nandapaṇḍita on Viṣṇusmṛti p. 708, 19-20 (quoting SkP):

śālagrāmasīlāyāṃ tu nāvāhanavīsarjane |
śālagrāmasīlāyāṃ tu nityaṃ saṃnihito hariḥ ||
Further the Pariśiṣṭa to the ĀGS p. 168, 19-22: tān apsu vāgnau vā sūrye vā sva-
hṛdaye vā sthaṇḍile vā pratimāsu vā yajeta pratimāsu akṣaṇikāsu nāvāhanavīsarjane
bhavataḥ svākr̥tiṣu hi śastāsu devatā nityaṃ saṃnihitā ity asthirāyāṃ vikalpāḥ
sthaṇḍile tūbhayaṃ bhavatu ...

¹⁰² Cf. Ācārendu p. 178, 3-4: ... tatra pratiṣṭhākāle eva devatāyā āvāhitatvāt.

¹⁰³ Cf. Nandapaṇḍita on Viṣṇusmṛti p. 708, 21-24: katham tarhi ṣoḍaśopacā-
rakṣiptir iti cet | satyam | puṣpāñjalīneti brūmaḥ |

āvāhana-rcā dadyāt pūrvam puṣpāñjalīm hareḥ |
tasyaivonmukhatām prāpte yāge codvāsane rcā ||
ante puṣpāñjalīm dadyād yūgasampūrtisiddhaye ||

¹⁰⁴ RV 10.90.1.

Om. "A thousand heads hath Puruṣa, a thousand eyes, a thousand feet. On every side pervading earth he fills a space ten fingers wide."

Come, lord of the god of gods, mass of splendour, lord of the world, accept the pūjā which is performed by me, best of the gods.

Salutation to the noble deities so and so.

For invocation I offer a handful of flowers.

1.2 Seat

With the second verse of the PS the deity is offered a *tulasī* (*ocimum sanctum*, holy basil) leaf as a substitute for a seat which is decorated with gold and jewels. The offering of a seat to deities is a custom known from Vedic times; compare the invitation of king Soma to the Vedic fire-sacrifice.¹⁰⁵

(*āsana*)

om ¹⁰⁶ puruṣa evedaṃ sarvaṃ yad bhūtaṃ yac ca bhavyam |
utāmṛtatvasyeśāno yad annenātirohati ||¹⁰⁶
nānāratnasamāyuktaṃ kīrtasvaravibhūṣitam |
āsanaṃ devadeveṣa prītyartham pratiḡrhyatām ||
śrī-amukadevatābhyo namaḥ |
āsanārthe tulasīpatram samarpayāmi |

Om. "This Puruṣa is all that yet hath been and all that is to be; the Lord of Immortality which waxes greater still by food."

Lord of the god of gods, accept for [your] pleasure the seat, which is studded with various jewels [and] decorated with gold.

Salutation to the noble deities so and so.

For the seat I offer a *tulasī* leaf.

1.3 Water for Washing the Feet

The offerings *āsana*-*pādya*-*arghya*-*ācamanīya* (1.1-1.5) are relics of the old Indian ritual of honouring distinguished guests (*arghya*). According to the Pāraskara GS 1.3.1 "to six persons the arghya reception is due: to a teacher, to an officiating priest, to the father-in-law, to the king, to a friend, to a snātaka."¹⁰⁷ The reception consists of 1. offering a mat for sitting and one for keeping the feet, 2. water for washing the feet, 3. *arghya*

¹⁰⁵ Cf. CALAND / HENRY (1906-07), pp. 53 ff.

¹⁰⁶ RV 10.90.2.

¹⁰⁷ Translation by OLDENBERG.

water, 4. water for sipping, 5. honey mixture, 6. a cow. Likewise the idol receives water for washing the feet, *arghya* water and water for sipping.

At this stage of the *pūjā* the devotee pours water on the feet of the idol. The washing of the feet is a ritual rather than physical purification to remove evil and elements of enmity.¹⁰⁸

(*pādya*)

om ¹⁰⁹-*etāwān asya mahimā 'to jyāyāṃś ca pūruṣaḥ |*
*pādo 'sya viśvā bhūtāni tripād asyāmṛtaṃ divi ||*¹⁰⁹
pādyaṃ grhāṇa deveśa sarvaśamasamartha bho(h) |
bhaktiā samarpitaṃ deva lokanātha namo 'stu te ||
śrī-amukadevatābhyo namaḥ |
pādyaṃ samarpayāmi |

Om. "So mighty is his greatness; yea, greater than this is Puruṣa. All creatures are one-fourth of him, three-fourth eternal life in heaven." O lord of the gods who is able to give all happiness, take the water for washing the feet, which is offered with devotion. God, lord of the world, salutation to you.

Salutation to the noble deities so and so.

I offer water for washing the feet.

1.4 Arghya (Water)

Water into which several ingredients (like sandalwood paste, *akṣata* etc.) have been mixed is offered to the deity for honorific purposes. This water is usually to be accepted in the hollow of the cupped hands and after thus signifying its acceptance is poured out.¹¹⁰ This is followed by sipping of water.

(*arghya*)

om ¹¹¹-*tripād ūrdhva ud ait puruṣaḥ pādo 'syehābhavat punaḥ |*
*tato viṣvaṃ vy akrāmat sāsānānaśane abhi ||*¹¹¹
nāmas te devadeveśa namas te dharaṇīdhara |
namas te jagadādihāra arghyaṃ naḥ pratigṛhyatām ||

¹⁰⁸ Cf. GONDA (1980 b), pp. 330-331.

¹⁰⁹ RV 10.90.3.

¹¹⁰ Cf. ĀGS 1.24.11-12: *prakṣālita-pādo 'rghyam añjalīnā pratigṛhya | athācamānīyenācāmatī . . .* For *arghya* in general cf. HILLEBRANDT (1897), pp. 79-80. For the way of accepting it cf. APTE (1940), pp. 174-175.

¹¹¹ RV 10.90.4.

śrī-amukadevatābhyo namaḥ |
arghyaṃ samarpayāmi |

Om. "With three-fourth Puruṣa went up: one fourth of him again was here. Thence he strode out to every side over what eats not and what eats." Salutation to you, lord of the god of gods, salutation to you, Viṣṇu. Salutation to you, support of the world, accept our *arghya* (water). Salutation to the noble deities so and so. I offer *arghya* (water).

1.5 Water for Sipping

Water for sipping to be received in the hands is offered for purification. Previously (cf. 0.1) the devotee himself had to perform *ācamana* as an act of purification. Later *ācamanīya* will be offered immediately after the offering of some services like the baths (1.6.1-5) or the garments (2.2).¹¹²

(*ācamanīya*)

om ¹¹³-*tasmād virāj ajāyata virājo adhi pūruṣaḥ |*
*sa jāto aty aricyata paścād bhūmim atho puraḥ ||*¹¹³
karpūravāsitaṃ toyam mandākinīyāḥ samāhṛtaṃ |
ācamyatām jagannātha mayā dattaṃ hi bhaktitāḥ ||
śrī-amukadevatābhyo namaḥ |
ācamanīyam samarpayāmi |

Om. "From him Virāj was born; again Puruṣa from Virāj was born. As soon as he was born he spread eastward and westward o'er the earth."

Lord of the world, sip the water which I offer with devotion, which is scented with camphor [and] which was brought from the Gaṅgā.

Salutation to the noble deities so and so.

I offer water for sipping.

1.6 Material for Bath

The idol is bathed with pure water (cf. illustration 23) which is identified with the water of sacred rivers. Then follow baths with the five "nec-

¹¹² Cf. Viṣṇusmṛti, chap. 22 v. 75 for occasions of *ācamana*: "Having sneezed, having slept, having eaten, going to eat or to study, having drunk [water], having bathed, having spat, having put on his garment, having walked on the high road, having discharged urine or voided excrements, and having touched the bones no longer moist with fat of a five-toed animal, he must sip water." (Translation by JOLLY) - Cf. also fn. 114 below.

¹¹³ RV 10.90.5.

tars", milk, curd, ghee, honey and sugar, and finally a bath with water into which sandalwood paste (*gandha*) has been mixed. After completing each bath the idol is washed with pure water, receives water for sipping (*ācamana*)¹¹⁴ and is offered sandalwood paste, unbroken rice and a flower. Just as the *abhiṣeka* (cf. 2.1), the baths purify the idol from impurities and at the same time transfer the qualities of the substances that are used for bath to the idol. Substances like milk, curd etc. have certain medical properties which are beneficial for the skin. Curd, honey and ghee are already used in Vedic ritual for *abhiṣeka*. ĀpŚS 22.25.5 mentions consecration of the sacrificer with curd, ĀpŚS 22.25.8 with ghee, BŚS 18.5 with milk. AB 8.20.1 explains the use of various liquids which are used in the consecration of a king and their significance as follows: "Curds is power in this world; in that he anoints him with curds, verily thus he confers power upon him. Honey is the sap in plants and trees; in that he anoints with honey, verily thus he confers sap upon him. Ghee is the brilliance of animals; in that he anoints with ghee, verily thus he confers brilliance upon him. Waters are the immortal in the world; in that he anoints with water, thereby he confers immortality upon him..."¹¹⁵ AB 8.8.2 dealing with the substances used in the *punarabhiṣeka* of a king explains: "In that there is curd, honey, and ghee, and it is the sap of plants and the waters, verily thus he confers upon him the sap of plants and the waters."¹¹⁶ The ŚB 7.5.1ff. describing the construction of the Vedic fire altar states: "He then puts down a (living) tortoise... He anoints it with sour curds, honey, and ghee, - sour curds doubtless are a form of this (earth-) world, ghee of the air, and honey of the yonder sky... Or, sour curds are the life-sap of this (earth-) world, ghee that of the air, and honey that of yonder sky..."¹¹⁷ The substances curd, ghee and honey occur also as ingredients of the *madhuparka*¹¹⁸ which is offered as food to an honoured guest. Accordingly some speak of *madhuparka-snāna* instead of *pañcāmṛta-snāna*. The five substances for the baths are kept in a separate vessel or in a special "cup" (Mar. *pañcapāle*, cf. illustration Q). The left-overs of these materials used for baths are offered as food offering (*naivedya*) to the deity.

¹¹⁴ The custom requires that certain acts are followed by *ācamana*, cf. p. 65 and n. 112 above. *Ācamana* wipes out all traces of preceding acts that one may proceed to the next stage of ritual performance (cf. GONDA [1970], p. 70).

¹¹⁵ Translation by KEITH.

¹¹⁶ Translation by KEITH.

¹¹⁷ Translation by EGGELENG.

¹¹⁸ Cf. n. 9 on p. 30.

The *dharmaśāstras* state that some idols are not to be bathed daily¹¹⁹, while others like those made of clay are never bathed. In such cases the bath may be offered to the reflection of the idol seen in a mirror.¹²⁰

(*snānīya*)

om¹²¹ yat puruṣeṇa haviṣā devā yajñam atanvata /
vasanto asyāsīt ājyaṁ grīṣma idhmaḥ śarad dhaviḥ ||¹²¹
gaṅgāsarasvatīrevāpayoṣṇīnarmadājalaḥ /
snāpito 'si mayā deva tathā śāntiṁ kuruṣva me ||
śrī-amukadevatābhyo namaḥ /
snānīyaṁ samarpayāmi /
pañcāmṛtaiḥ snāpayiṣye /

Om. "When Gods prepared the sacrifice with Puruṣa as their offering, its oil was spring, the holy gift was autumn; summer was the wood."¹²² God, I bath you with water from Gaṅgā, Sarasvatī, Revā, Payoṣṇī, Narmadā. Give me peace.

Salutation to the noble deities so and so.

I offer [material] for bath.

I shall give a bath with the five nectars.

1.6.1 Bath with Milk

Next the idol is bathed with milk, while the devotee recites a verse from a hymn to *soma* (RV 1.91.16 ; also RV 9.31.4), which suggests an identification of milk and *soma*¹²³. This *mantra* is employed in different contexts¹²⁴; according to several texts it is recited when milk is being

¹¹⁹ Cf. Ācārabhūṣaṇa (quoting Vyāsa) p. 183, 16-17:
pratimāpaṭayantrāṇāṁ nityaṁ snānaṁ na kārayet /
kārayet parvadvase yadi vā maladhāraṇe ||

¹²⁰ Cf. Tṛbhā p. 40, 15-17:
sadyahsnigdhe mṛṇmaye vā sarpiḥsindūraje tathā /
śrīcandananiḥharṣe vā lepane pratimātanau ||
antikasthāpīte khadḡe snāpayet darpaṇe 'tha vā /

¹²¹ RV 10.90.6.

¹²² GRIFFITH's translation of *ājya* (ghee), *idhma* (fuel for the sacred fire), *haviṣ* (oblation, burnt offering) as oil, wood, holy gift is misleading.

¹²³ For this identification cf. KRICK (1975), p. 43 n. 65: "Milchprodukte sind mit Soma als *amṛtam* (und Same zur Fortpflanzung) gleichwertig, vgl. die Butter / Soma-Gleichsetzung RV IV 58, die Milch-Grahas in der Sautrāmaṇī; Sauermilch (*dadhi*) - die Saṁnāya-Milch für Indra im Neumondopfer - wird zum Soma konsekriert (TB III 7,4,17-18) und gilt AB VII 29 als Soma für Vaiśyas."

¹²⁴ Cf. GONDA (1965 b), p. 408 for cases of employments.

added as an ingredient to the mixture of the five cow-products (*pañcagavya*).¹²⁵

(*payahsnāna*)

om ¹²⁶ ā pyāyasva sam etu te viśvataḥ soma vṛṣṇyam /
bhavā vājasya saṃgathe ||¹²⁶
kāmadhenoh samudbhūtaṃ devarṣipitrṛptidam /
payo dadāmi deveśa snānārthaṃ pratigṛhyatām ||
śrī-amukadevatābhyo namaḥ /
snānārthe payahsnānaṃ samarpayāmi /
payahsnānānantaraṃ śuddhodakasnānaṃ samarpayāmi /
śuddhodakasnānānantaram ācamanīyaṃ samarpayāmi /
sakalapūjārthe gandhākṣatapuspāni samarpayāmi /

Om. "Soma, wax great. From every side may vigorous powers unite in thee: be in the gathering-place of strength."

Lord of the gods, I offer milk, which comes from the wish-fulfilling cow [and] which satisfies gods, seers and forefathers.

Accept [it] for a bath.

Salutation to the noble deities so and so.

For a bath I offer a bath with milk.

After the bath with milk I offer a bath with pure water.

After the bath with pure water I offer water for sipping.

[As a substitute] for a complete *pūjā* I offer sandalwood paste, unbroken rice and a flower.

1.6.2 Bath with Curd ✓

While a bath with curd is given to the idol the last verse of a hymn to Dadhikrāvan / Dadhikrās (RV 4.39.6), probably a divine horse, is recited. This *mantra* came to be used in connection with curd due to the phonetic similarity between the name Dadhikrās and the word *dadhi* (curd).

There is a long tradition of employing this *mantra* in rituals connected with curd, like eating curd¹²⁷, adding curd to the mixture of the cow products (*pañcagavya*)¹²⁸, or bathing with curd¹²⁹.

¹²⁵ Cf. the *Parīṣiṣṭa* to BGS (ed. HARTING) 2.13 (= p. 1,16): *āpyāyasveti ca kṣīram* ...; but also VHSm 11.28cd-29ab for a bath with milk.

¹²⁶ RV 1.91.16; also RV 9.31.4.

¹²⁷ Cf. FAY, p. 22 for such references found in the GSs.

¹²⁸ Cf. the *Parīṣiṣṭa* to BGS (ed. HARTING) 2.13 (= 1,16): *dadhikrāvṇeti vai dadhi* ...

¹²⁹ Cf. VHSm 8.28.

(*dadhishnāna*)

om ¹³⁰ dadhikrāvṇo akāriṣaṃ jiṣṇor aśvasya vājinaḥ /
surabhi no mukhā karat pra ṇa āyūṃṣi tārīṣat ||¹³⁰
candramaṇḍalasaṃkṣāṃ sarvadevapriyaṃ dadhi /
snānārthaṃ te mayā dattaṃ prītyarthaṃ pratigṛhyatām ||
śrī-amukadevatābhyo namaḥ /
dadhishnānaṃ samarpayāmi /
dadhishnānānantaraṃ śuddhodakasnānaṃ samarpayāmi /
śuddhodakasnānānantaram ācamanīyaṃ samarpayāmi /
sakalapūjārthe gandhākṣatapuspāni samarpayāmi /

Om. "So have I glorified with praise strong Dadhikrāvan, conquering Steed. Sweet may he make our mouths; may he prolong the days we have to live."

Accept for your bath the curd, which I have offered you for your pleasure, which looks [as white] as the full moon [and] is dear to all gods.

Salutation to the noble deities so and so.

I offer a bath with curd.

After the bath with curd I offer a bath with pure water.

After the bath with pure water I offer water for sipping.

[As a substitute] for a complete *pūjā* I offer sandalwood paste, unbroken rice and a flower.

1.6.3 Bath with Ghee ✓

The *mantra* employed for a bath with ghee¹³¹ comes from a hymn to Agni (RV 2.3.11) and refers to the oblation of ghee in the fire. Already ŚSS 8.4.1 employs this *mantra* for an offering of ghee. VHSm 8.29 prescribes it for bathing the idol with ghee.

(*ghṛtasnāna*)

om ¹³² ghṛtaṃ mimikṣe ghṛtaṃ asya yonir
ghṛte śrito ghṛtaṃ v asya dhāma /
anuṣvadam ā vaha mādayasva
svāhākṛtaṃ vṛṣabha vakṣi havyam ||¹³²
ājyaṃ surāṇām āhāra ājyaṃ yajñe pratiṣṭhitam /
ājyaṃ pavitraṃ paramaṃ snānārthaṃ pratigṛhyatām ||

¹³⁰ RV 4.39.6.

¹³¹ For the importance of ghee (Skt. *ājya*, *ghṛta*, *sarpis*) in Vedic ritual cf. GONDA (1980 b), pp. 176ff.

¹³² RV 2.3.11.

śrī-amukadevatābhyo namaḥ |
 gṛ̥tasnānaṃ samarpayāmi |
 gṛ̥tasnānānantaraṃ śuddhodakasnānaṃ samarpayāmi |
 śuddhodakasnānānantaram ācamanīyaṃ samarpayāmi |
 sakalapūjārthe gandhākṣatapuṣpāṇi samarpayāmi |

Om. "Oil has been mixt: oil is his habitation. In oil he rests: oil is his proper province. Come as thy wont is: O thou Steer, rejoice thee; bear off the oblation duly consecrated."¹³³

Ghee is the food of the gods, ghee is rooted in sacrifice.

Accept for a bath the purest ghee.

Salutation to the noble deities so and so.

I offer a bath with ghee.

After the bath with ghee I offer a bath with pure water.

After the bath with pure water I offer water for sipping.

[As a substitute] for a complete pūjā I offer sandalwood paste, unbroken rice and a flower.

1.6.4 Bath with Honey

The three Vedic mantras employed for the bath with honey – which is considered as the essence of plants – are taken from a hymn to the Viśve Devas (RV 1.90.6–8) and have the "sweetness" of nature as their theme. Several applications of these "madhumatī" verses are known.¹³⁴ In ŚB 7.5.1.4 their recitation accompanies the anointing of a living tortoise with honey while constructing the Vedic fire altar. VHSm 8.29 employs these mantras for giving a bath with honey to the idol.

(madhusnāna)

om ¹³⁵madhu vātā ṛtāyate madhu kṣaranti sindhavaḥ |
 mādhvīr naḥ santv oṣadhīḥ ||
 madhu naktam utoṣaso madhumat pāṛthivam rajaḥ |
 madhu dyaur astu naḥ pitā ||
 madhumān no vanaspatir madhumān astu sūryaḥ |
 mādhvīr gāvo bhavantu naḥ ||¹³⁵

sarvaṣadhisamutpannam pīyūṣasadṛśam madhu |
 snānārtham te prayacchāmi gṛ̥hāṇa paramēśvara ||

¹³³ GRIFFITH's translation of gṛ̥ta (ghee) as oil is misleading.

¹³⁴ Cf. APTE (1939–40), p. 35 for a discussion of various employments of these mantras, and GONDA's translation of the Rgvidhāna, pp. 26–27 n. 1.

¹³⁵ RV 1.90.6–8.

śrī-amukadevatābhyo namaḥ |
 madhusnānaṃ samarpayāmi |
 madhusnānānantaraṃ śuddhodakasnānaṃ samarpayāmi |
 śuddhodakasnānānantaram ācamanīyaṃ samarpayāmi |
 sakalapūjārthe gandhākṣatapuṣpāṇi samarpayāmi |

Om. "The winds waft sweets, the rivers pour sweets for the man who keeps the Law; so may the plants be sweet for us.

Sweet be the night and sweet the dawns, sweet the terrestrial atmosphere; sweet be our Father Heaven to us.

May the tall tree be full of sweets for us, and full of sweets the Sun: may our milch-kine be sweet for us."

Honey which is like nectar [and] is produced from all herbs I offer you for a bath. Accept [it], highest Lord.

Salutation to the noble deities so and so.

I offer a bath with honey.

After the bath with honey I offer a bath with pure water.

After the bath with pure water I offer water for sipping.

[As a substitute] for a complete pūjā I offer sandalwood paste, unbroken rice and a flower.

1.6.5 Bath with Sugar

The Vedic mantra recited while giving a bath with sugar forms part of a hymn to soma (RV 9.85.6) which describes the sweet (svādu) flavour of soma. The word svādu also suggests sugar, and that is probably why this verse came to be used in this context.¹³⁶ Sugar does not occur among the substances used in the madhuparka¹³⁷ but belongs to the group of "five sweet substances" (pañcamadhura)¹³⁸. Apart from its medical qualities

¹³⁶ For a bath with sugar as one of the five nectars which are used for giving a bath to Durgā cf. VR p. 82,22; Liṅga-Purāṇa, chap. 77 v. 50–52 mentions baths with milk, curd, honey, ghee and sugar. Of these the one with sugar is said to give maximum fruit. VHSm 8.29d mentions sugarcane juice (ikṣurasa) together with milk, curd, ghee, honey as part of five nectars to be used for bathing the idol. VHSm 8.58ab employs RV 9.85.6 not in connection with sugar but for offering ācamanīya after an offering of betel.

¹³⁷ Cf. n. 9 on p. 30.

¹³⁸ Cf. PP p. 158,11–12:

kṣīram kṣaudram gṛ̥tam drākṣā śarkarā ca bhr̥gūttama |
 idaṃ ca pañcamadhuraṃ balim dadyāt sukhapradam ||

sugar is used as a scraping agent to remove dirt¹³⁹ and the effects of oiliness.

(śarkarāsnāna)

om ¹⁴⁰ svāduḥ pavasva divyāya janmane

svādur indrāya suhavitunāmne |

svādur mitrāya varuṇāya vāyave

bṛhaspataye madhumāñ adābhyaḥ ||¹⁴⁰

ikṣudaṇḍasamudbhūtadivyaśarkarāyā harim |

snāpayāmi sadā bhaktyā prīto bhava sureśvara ||

śrī-amukadevatābhyo namaḥ |

śarkarāsnānaṃ samarpayāmi |

śuddhodakasnānanantaram śuddhodakasnānaṃ samarpayāmi |

śuddhodakasnānanantaram ācamanīyaṃ samarpayāmi |

sakalapūjārthe gandhāksatapuspāni samarpayāmi |

Om. "Flow onwards sweet of flavour for the Heavenly Race, for Indra sweet, whose name is easily invoked: flow sweet for Mitra, Varuṇa, and Vāyu, rich in meath, inviolable for Bṛhaspati."

I always bath Hari with devotion with divine sugar, which comes from the stem of sugarcane. Be pleased, o lord of the gods.

Salutation to the noble deities so and so.

I offer a bath with sugar.

After the bath with sugar I offer a bath with pure water.

After the bath with pure water I offer water for sipping.

[As a substitute] for a complete pūjā I offer sandalwood paste, unbroken rice and a flower.

1.6.6 Bath of Water with Sandalwood Paste

After the baths with the five nectars a sixth bath with water is offered to which fresh sandalwood paste¹⁴¹ has been added.¹⁴² The mantra employed here comes from the famous Śrīsūkta (RVKh 5.87.9). As it begins

¹³⁹ Cf. Mudgala-Purāṇa 5.39.22 ab:

ikṣo rasasamudbhūtāṃ śarkarāṃ malanāśinīm |

and Brahmanityakarmasamuccaya p. 41, 18-19:

ikṣusārasamudbhūtā śarkarā puṣṭikārikā |

malāpahārikā divyā snānārthaṃ pratigṛhyatām ||

¹⁴⁰ RV 9.85.6.

¹⁴¹ Cf. n. 26 on p. 33.

¹⁴² The use of gandhōdaka for sprinkling is already attested by Kāṭhaka GS

with the word *gandha* (odour) it came to be used for *gandha* (sandalwood paste).¹⁴³ This mantra occurs in different contexts as the special mantra of the goddess Śrī, in connection with the adding of cowdung (*gomaya*)¹⁴⁴ to the mixture of the five cow products, and as the fifth mantra to be used in the performer's bath with clay (*mṛttikāsnāna*)¹⁴⁵. Afterwards the idol is bathed with pure (often hot) water while the mantras *āpo hi śthā*. (RV 10.9.1-3) belonging to a hymn to the waters are recited. These verses are employed whenever water is sprinkled in rituals, e.g. during the *mārjana* rite of the *saṃdhyā*.¹⁴⁶

(gandhōdakasnāna)

om ¹⁴⁷ gandhadvārāṃ durādharṣāṃ nityapustāṃ karīṣīm |

īśvarīm sarvabhūtānāṃ tām ihopa hṛvaye śrīyam ||¹⁴⁷

karpūrailāsamāyuktāṃ sugandhidravyaśaṃyutam |

gandhōdakaṃ mayā dattaṃ snānārthaṃ pratigṛhyatām ||

śrī-amukadevatābhyo namaḥ |

ṣaṣṭhaṃ gandhōdakasnānaṃ samarpayāmi |

¹⁴⁸ āpo hi śthā mayobhavas tā na ūrje dadhātana |

mahe raṇāya cakṣase ||

yo vaḥ śivatamo rasas tasya bhājayateha naḥ |

uśatīr iva mātaraḥ ||

tasmā araṇ gamāma vo yasya kṣayāya jinvatha |

āpo janayathā ca naḥ ||¹⁴⁸

śuddhodakasnānaṃ samarpayāmi |

Om. I invoke here Śrī who is perceptible through odour, invincible, who is always well-supplied, abounding in dung, the ruler of all beings.

Accept the water with sandalwood paste which I have given for a bath, which is mixed with camphor, cardamom [and] enriched with fragrant substances.

Salutation to the noble deities so and so.

I offer the sixth bath of water with sandalwood paste.

"Ye, Waters, are beneficent: so help ye us to energy that we may look on great delight.

¹⁴³ Cf. also VHSm 8.37 cd: *gandhaṃ ca lepayed gātre gandhadvāreti vai ṛcā* |

¹⁴⁴ E.g. RVBKS fol. 78 a.6-7.

¹⁴⁵ Cf. TĀ 10.1.

¹⁴⁶ For the application of these mantras cf. APTE (1939-40), pp. 43-44.

¹⁴⁷ RVKh 5.87.9 (= Śrīsūkta).

¹⁴⁸ RV 10.9.1-3.

Give us a portion of the sap, the most auspicious that ye have, like mothers in their longing love.

To you we gladly come for him to whose abode ye send us on; and, Waters, give us procreant strength."

I offer a bath with pure water.

1.7 Short Pūjā after the Bath

After the bath a short *pūjā* follows where the idol is offered sandal-wood paste for besmearing the body, unbroken rice (as a substitute for ornaments), flowers and leaves, incense, a lamp and food. The food (usually the left-overs of the substances used for the baths with the five nectars) is offered in a particular manner to be explained later in section 2.11. After the meal water for washing the hands and the mouth, sandalwood paste for rubbing on the hands, betel and a gift are offered. The worshipper performs circumambulation and prostrates himself before the idol. Flowers consecrated by *mantras*¹⁴⁹ are offered. The worship is then completed and dedicated along with the merit accruing from it to *brahman*, the highest reality, indicated by the words *om tat sat*¹⁵⁰.

The worshipper takes away the flowers¹⁵¹ used in the worship to the northern direction. With this act the first part of the *pūjā* is complete. This is also the part which is to be performed daily, while the second part (where these and other services occur in an elaborate form) is performed when there is sufficient time or a special occasion. For detailed explanations of the various services offered see the particular places of the text of the second part of the *pūjā*.

<snānottarasvalpapūjā>

amukadevatābhyaṃ namaḥ |

vilepanārthe candanaṃ samarpayāmi |

amukadevatābhyaṃ namaḥ |

¹⁴⁹ Usually, during this short form of the *pūjā* no *mantras* are recited and only a flower is offered.

¹⁵⁰ Cf. BhG 17.23:

om tat sad iti nirdeśo brahmaṇas trividhaḥ smṛtaḥ ||

brāhmaṇas tena vedās ca yajñās ca vihitāḥ purā ||

¹⁵¹ In current practice, he symbolically takes up one flower, smells it and throws it in the northern direction. The north is an auspicious direction, the region of men as opposed to the south, the direction of the manes. According to GGS 1.9.1 the remnants of the burnt offering (*havis*) are taken away in the northern direction (*athaitad dhavir ucchiṣṭam udag udvāsyā*).

alaṃkāraṃthe akṣatān samarpayāmi |

amukadevatābhyaṃ namaḥ |

pūjārthe puṣpāṇi tulasīpatrāṇi ca samarpayāmi |

amukadevatābhyaṃ namaḥ |

bilvapatrāṇi dūrvāṇīkurāṇś ca samarpayāmi |

amukadevatābhyaṃ namaḥ |

dhūpaṃ samarpayāmi |

amukadevatābhyaṃ namaḥ |

dīpaṃ samarpayāmi |

amukadevatābhyaṃ namaḥ |

naivedyārthe nānāvidhakhādyāṃ śarkarāṃ vā samarpayāmi |

amṛtopastaraṇam asi |

om prāṇāya svāhā |

om apānāya svāhā |

om vyānāya svāhā |

om udānāya svāhā |

om samānāya svāhā |

om brahmaṇe svāhā |

naivedyamadhye prāśanārthe pānīyaṃ samarpayāmi |

om prāṇāya svāhā |

om apānāya svāhā |

om vyānāya svāhā |

om udānāya svāhā |

om samānāya svāhā |

om brahmaṇe svāhā |

uttarāpośanaṃ samarpayāmi |

hastaprakṣālanam samarpayāmi |

mukhaprakṣālanam samarpayāmi |

karodvartanārthe candanaṃ samarpayāmi |

mukhavāsārtham pūgīphalaṃ tāmbūlaṃ samarpayāmi |

suvarṇapūspadakṣiṇāṃ samarpayāmi |

amukadevatābhyaṃ namaḥ |

pradakṣiṇāṃ namaskāraṃ ca samarpayāmi |

mantrapuṣpaṃ samarpayāmi |

anena yathājñānena kṛtapūrvārādhanaṃ amukadevatā prīyatām |

na mama |

<om> tat sad brahmārpaṇam astu |

uttaradiśi nirmālyam visarjayet |

Salutation to the deities so and so.

I offer sandalwood paste for besmearing.
 Salutation to the deities so and so.
 [As a substitute] for ornaments I offer unbroken rice.
 Salutation to the deities so and so.
 [As a substitute] for a [complete] pūjā I offer flowers and *tulasī* leaves.
 Salutation to the deities so and so.
 I offer *bilva* leaves and blades of *dūrvā* [grass].
 Salutation to the deities so and so.
 I offer incense.
 Salutation to the deities so and so.
 I offer a lamp.
 Salutation to the deities so and so.
 For food I offer [sweet] food of various types or sugar (as a symbol of types of food).
 You are the seat of nectar.
Om. Svāhā to prāṇa.
Om. Svāhā to apāna.
Om. Svāhā to vyāna.
Om. Svāhā to udāna.
Om. Svāhā to samāna.
Om. Svāhā to brahman.
 During the meal I offer water for drinking.
Om. Svāhā to prāṇa.
Om. Svāhā to apāna.
Om. Svāhā to vyāna.
Om. Svāhā to udāna.
Om. Svāhā to samāna.
Om. Svāhā to brahman.
 I offer the final āpośana¹⁵².
 I offer water for washing the hands.
 I offer water for washing the mouth.
 I offer sandalwood paste for rubbing on the hands.
 I offer betel for scenting the mouth.
 I offer the gift of a golden flower.
 Salutation to the deities so and so.
 I offer circumambulation and prostration.
 I offer flowers consecrated by mantras.

¹⁵² Cf. n. 226 on p. 168.

May the deity so and so be pleased by this prefatory worship which has been performed according to [my] knowledge.

[This] is not mine.

⟨Om⟩. *Tat. Sat.*

May it be offered to *brahman*.

He should discard the used flowers in the northern direction.

2. Worship with sixteen services II

Śoḍaśopacārapūjā II

2.1 Abhiṣeka Bath

Now the idol is offered the *abhiṣeka* bath¹⁵³, for which several arrangements can be made. A small idol is shifted from its place to a shallow dish (Mar. *tāmhan*; cf. illustration M) over which the vessel (Mar. *abhiṣekpātra*) is fixed on a stand (cf. illustration C); in case of large idols in temples the *abhiṣekpātra* is fixed (hanging over the idol) with a chain (cf. illustration 24); *abhiṣeka* can also be given to a small idol as a substitute. *Mūrtis* made of clay or wood are not bathed.

According to current Mahārāṣṭrian practice *abhiṣeka* refers to the continuous pouring of a fluid for a long time on the idol from above with the help of an *abhiṣekpātra*, a spoon, or a conch (*śaṅkha*), which seems to have been an instrument of *abhiṣeka* in olden times.

Apart from water, different fluids like milk or sugarcane juice can be used. Simultaneously a Vedic hymn¹⁵⁴ or a *stotra* is being recited once or for a specific number of times. This may be the Viṣṇusūkta (RV 1.22.16–21) for Viṣṇu – sixteen times; Rudrādhyāya (TS 4.5.1–11) or Śivamahimnaḥstotra for Śiva – eleven times; Gaṇapatyatharvaśīrṣa (–Upaniṣat) for Gaṇapati – twenty-one times; Śrīsūkta (RVKh 5.87) for Devī – nine times; Saurasūkta (RV 1.50) for Sūrya – twelve times. In Mahārāṣṭrian practice the PS is recited at the beginning of the *abhiṣeka*, followed by the favourite *sūkta* of the deity.

¹⁵³ For *abhiṣeka* being considered as bath cf. also Pādma-Saṃhitā, pt. 2, 8.4 ab: *mahābhiṣeko nāmāgryaṃ snapanam* ...

¹⁵⁴ Cf. DhS p. 575, 17–18. BhP 11.27.31 refers to the bathing (*snāna*) of Viṣṇu accompanied by TĀ 3.11.1, Viṣṇu-Purāṇa 1.1.1, RV 10.90 or Sāma-Veda 1.318: *svaṛṇagharmānuvākena mahāpuruṣavidyayā / pauruṣeṇāpi sūktena sāmabhī rājanādibhiḥ //*

Abhiṣeka occurs in the Brāhmaṇa texts as sprinkling of water at the consecration of a king.¹⁵⁵ The anointing with special substances is a means to transfer the power of these substances to the idol.¹⁵⁶ A similar concept underlies the *dhārā* (-pūjā) where water or a substance like ghee, honey is poured in a continuous stream.¹⁵⁷ *Abhiṣeka* is in none of the original services which are commonly listed in the texts. This may indicate that it is a late addition, part of the extension of the bathing rites (*snāna*).

At the conclusion of the *abhiṣeka* a passage from the AB 8.7.9 is recited, originally recited at the *punarabhiṣeka*¹⁵⁸ ceremony when the king is sprinkled with a mixture of eight substances, curd, honey, ghee, rain water fallen during sunshine, young grass and green barley, liquor and *dūrvā* grass. The formula *devasya ... hastābhyām* occurs with many variations in different contexts¹⁵⁹, suggesting here that the *abhiṣeka* is given from the hands of divine beings, like Savitr, the Aśvins etc. The whole passage from *devasya* to *tuṣṭiś cāstu* is also recited at the very end of the current *puṇyāhavācana* ceremony when the priest performs the *abhiṣeka* of the sacrificer.¹⁶⁰

Then the idol is washed with pure water, wiped dry with a piece of cloth and receives water for sipping (*ācamanīya*). Finally it is reinstalled in its place in case it had been shifted to another place for *abhiṣeka*. For the reinstallation three *mantras* in which the word "established" occurs are recited: A *mantra* from a hymn to the Viśve Devas (RV 5.47.7), a passage from the AB 3.24.13 and a verse from TB 1.2.1.25. RV 5.47.7 occurs together with the passage from the AB in similar contexts where an idol has to be firmly established in its place.¹⁶¹ The *mantra* from the TB is originally employed for addressing the *gārhapatya* fire, which is itself a

¹⁵⁵ Cf. HEESTERMAN (1957). For *abhiṣeka* in South Indian worship cf. also EICHINGER FERRO-LUZZI (1981).

¹⁵⁶ Cf. HEILER (1961), p. 234. According to EICHINGER FERRO-LUZZI (1981), pp. 730-733, the purpose of *abhiṣeka* is (1) the same as the one achieved by bathing the deity: Bathing appeals to the sense of touch and has a soothing effect on the skin; (2) it endows the object or person with divine power and (3) mobilizes these powers in the objects and persons possessing them.

¹⁵⁷ Cf. ŚIVA-PURĀṆA, Rudra-Saṃhitā Śṛṣṭikhaṇḍa, chap. 14 v. 66ff.

¹⁵⁸ Cf. WEBER (1893), p. 110 for *punarabhiṣeka* of a king who has already been consecrated.

¹⁵⁹ Cf. APTE (1939-40), pp. 149-150.

¹⁶⁰ Cf. RVBKS fol. 129 a. 3-5.

¹⁶¹ E.g. in the *mātrkāpūjā* where the mother goddesses (*mātrkāś*) have to be established for worship (cf. RVBKS fol. 129 b. 1-2).

fixed place¹⁶², and occurs for this purpose e.g. ŚB 2.4.1.4 or ŚSS 2.14.2. The Saṃskāraratnamālā uses the *mantra* in the context of the *puṇyāhavācana* for establishing Gaṇapati.¹⁶³

(*abhiṣekasnāna*)

puruṣasūktena abhiṣekam kuryāt |

(*abhiṣekasamāpti*)

¹⁶⁴ *devasya tvā savituh prasave 'śvinor bāhubhyām pūṣṇo hastābhyām agnes tejasā sūryasya varcasendrasyendriyēṇābhiṣiñcāmi |*
*balāya śrīyai yāsase 'nnādyāya [om¹⁶⁵] bhūr bhuvah svaḥ |*¹⁶⁴
amṛtābhiṣeko 'stu |
śāntiḥ puṣṭiś tuṣṭiś cāstu |
śrī-amukadevatābhyo namaḥ |
mahābhiṣekasnānam samarpayāmi |
mahābhiṣekasnānanantaram śuddhodakasnānam samarpayāmi |
snānānte ācamanīyam samarpayāmi |

(*sthāpana*)

om¹⁶⁶ tad astu mītrāvaruṇā tad agne

śam yor asmabhyam idam astu śastam |

aśmahi gādham uta pratiṣṭhām

*namo dive brhate sādānāya ||*¹⁶⁶

¹⁶⁷ *grhā vai pratiṣṭhā sūktam | tat pratiṣṭhitatamayā vācā śamstavyam |*
*tasmād yady api dūra iva paśūḥ labhate grhān evainān ājigamiṣati grhā hi paśūnām pratiṣṭhā pratiṣṭhā ||*¹⁶⁷

om¹⁶⁸ narya prajāṃ me gopāya |

amṛtatvāya jīvase |

jātām janīṣyamāṇām ca |

*amṛte satye pratiṣṭhitām |*¹⁶⁸

supratiṣṭhitam astu |

¹⁶² Cf. GONDA (1954 b), p. 7: "The *gārhapatya* fire is a house, that is to say: a *pratiṣṭhā*."

¹⁶³ Saṃskāraratnamālā p. 34, 19: *narya prajāṃ ity asyāgnir naryo 'nuṣṭup pratiṣṭhāpane viniyogaḥ*.

¹⁶⁴ AB 8.7.9.

¹⁶⁵ Only in RVBKS, to be omitted.

¹⁶⁶ RV 5.47.7.

¹⁶⁷ AB 3.24.13.

¹⁶⁸ TB 1.2.1.25.

He should perform *abhiṣeka* with the *Puruṣasūkta*.

(End of the *abhiṣeka*)

"On the instigation of the god Savitr, with the arms of the *Āsvins*, with the hands of *Pūṣan*, with the brilliance of *Agni*, with the radiance of the sun, with the power of *Indra* I anoint thee, for might, for prosperity, for glory, for the eating of food; *bhūh, bhuvah, svar.*"¹⁶⁹

May the *abhiṣeka* be of nectar.

May there be peace, prosperity and contentment.

Salutation to the noble deities so and so.

I offer the bath of the great *abhiṣeka*.

After the bath of the great *abhiṣeka* I offer a bath with pure water.

At the end of the bath I offer water for sipping.

(Instalment)

Om. "Be this our praise, O *Varuṇa* and *Mitra*; may this be health and force to us, O *Agni*. May we obtain firm ground and room for resting: Glory to Heaven, the lofty habitation!"

"The hymn is a house, a support. Therefore it should be recited in the most firm tone. Therefore even if a man gets cattle at a distance as it were, he desires to bring to his house; for a house is the support of cattle."¹⁷⁰

Om. O virile one, protect my progeny that is born and will be born [and] is firm in the immortal truth, for immortality [and] long life.
May [the deity] be well established.

2.2 Garments

Next a lower garment together with an upper garment is offered. These garments are, according to the old Indian style of clothing two untailored pieces of cloth.¹⁷¹ In the daily worship, especially in case of small idols, often pieces of cotton wool arranged in form of a garland (cf. illustration 25), silken pieces of cloth or an offering of unbroken rice (*akṣata*) serve as a substitute.¹⁷² Some texts specify the colour of the garments that should be offered: A yellow garment to *Viṣṇu*, a white one

¹⁶⁹ Translation by KEITH.

¹⁷⁰ Ibid.

¹⁷¹ Cf. p. 58.

¹⁷² Cf. Nandapaṇḍita on *Viṣṇusmṛti* p. 713, 4-5:
śreṣṭhāni paṭlavāstrāṇi devavāsāṃsi sarvadā |
eṣām alābhe kārpaśavāsāṃsi prayatāni ca ||

Cf. also ABBOTT (1932), p. 348.

to *Śiva*, a red one to *Gaṇapati*, *Devī* and *Sūrya*.¹⁷³ Garments coloured blue with indigo (unless they are made of silk or wool) should not be offered.¹⁷⁴ After the offering of garments water for sipping is given.¹⁷⁵

(*vastra*)

om ¹⁷⁶ *taṃ yajñam barhiṣi praukṣan puruṣam jātam agrataḥ |*

*tena devā ayajanta sādhyā ṛṣayaś ca ye ||*¹⁷⁶

sarvabhūṣādhike saumye lokajājjānivārāṇe |

*mayopapādite tubhyaṃ vāsasī pratigṛhyatām*¹⁷⁷ ||

śrī-amukadevatābhyo namaḥ |

vastraṃ samarpayāmi |

ācamāṇyaṃ samarpayāmi |

Om. "They balm as victim on the grass *Puruṣa* born in earliest time. With him the Deities and all *Sādhyas* and *Ṛṣis* sacrificed."

Accept [under and upper] garments which I give you, which abound in all [kinds of] decorations, which are soft, which remove shame in front of people.

Salutation to the noble deities so and so.

I offer a garment.

I offer water for sipping.

2.3 Sacred Thread

To male deities the worshipper offers the sacred thread which is to be worn by Brahmins, Kṣatriyas and Vaiśyas on the left shoulder and under the right arm.¹⁷⁸ It is customary to offer the sacred thread after offer-

¹⁷³ Cf. *Mantramahodadhi* 22.78 ab:

pītaṃ viṣṇau sitaṃ śambhau raktaṃ vighnārkaśaktiṣu |

The reasons for choosing these colours are that *Viṣṇu* is imagined as wearing a yellow garment (*pīlāmbara*); *Śiva*'s skin colour is said to be white (*karpūragaura*); the sun is said to be of dark-red colour (*aruṇa*); *Gaṇapati* is imagined to be of red colour (cf. *raktavarna*, meditation verse, p. 134).

¹⁷⁴ Cf. pp. 59 and 73.

¹⁷⁵ Cf. n. 114 on p. 140.

¹⁷⁶ RV 10.90.7.

¹⁷⁷ Ungrammatical for **gṛhyetām* (dual).

¹⁷⁸ For other ways of wearing the thread during certain rites cf. KANE 2, pp. 287ff.; GONDA (1980 b), pp. 153f.

ing both garments¹⁷⁹ as no ritual act – like wearing the *yajñopavīta* – can be performed without being properly dressed.¹⁸⁰

(*yajñopavīta*)

om¹⁸¹ *tasmād yajñāt sarvabhūtaṃ sambhūtaṃ pṛṣadājyam /*
*paśūn tāṃś cakre vāyavyān āraṇyān grāmyāś ca ye ||*¹⁸¹
devadeva namas te 'stu trāhi māṃ bhavasāgarāt /
brahmasūtraṃ sōttarīyaṃ gṛhāṇa puruṣottama ||
śrī-amukadevatābhyo namaḥ /
yajñopavītaṃ samarpayāmi /
ācamāṇīyaṃ samarpayāmi /

Om. "From that great general sacrifice the dripping fat was gathered up. He formed the creatures of the air, and animals both wild and tame." God of the gods, salutation to you; save me from the ocean of *saṃsāra*. Highest being, accept the sacred thread with the upper garment. Salutation to the noble deities so and so. I offer the sacred thread. I offer water for sipping.

2.4 Substances of [Signifying] Good Fortune

To female deities various substances and ornaments which signify the good fortune of a woman whose husband is living (*saubhāgya*) are offered: Turmeric¹⁸² powder, *kuṅkuma*¹⁸³, both of which are usually preserved in a small flat mango-shaped case (Mar. *koyrī*; cf. illustration G), collyrium, vermilion and the special necklace worn by married women in Mahārāṣṭra, a bracelet, various ornaments (not specified) and a fan. A set of modern "*saubhāgya*" materials as it is available on the market in Pune (cf. illustration 26) consists of a necklace of black beads (*maṅgalasūtra*), a comb, a box

¹⁷⁹ Cf. PP pp. 37–39. Contrary to this the Paurāṇic *mantra* which is employed here states that the upper garment (cf. already section 2.2) is offered together with the sacred thread.

¹⁸⁰ Cf. also GONDA (1980 b), p. 153.

¹⁸¹ RV 10.90.8.

¹⁸² For turmeric cf. EICHINGER FERRO-LUZZI (1981), p. 723 and DYMCK (1891). It is said to resemble the sunlight in respect to its colour.

¹⁸³ For the symbolism of *kuṅkuma* which is a sign of a married woman cf. EICHINGER FERRO-LUZZI (1981), p. 723. It is said to enhance the beauty of the idol and to be a substitute for former blood sacrifice in certain contexts.

for *kuṅkuma* powder, turmeric, *kuṅkuma*, green¹⁸⁴ glass bangles worn by married women and a mirror, all kept in a winnowing basket¹⁸⁵.

(*saubhāgyadravya*)

haridrā svarṇavarṇābhā sarvasaubhāgyadāyini /
sarvālaṃkāramukhyā hi devi tvam¹⁸⁶ pratigṛhyatām ||
¹⁸⁷ *<amukadevyai namaḥ >*¹⁸⁷
haridrāṃ samarpayāmi /
haridrācūrṇasaṃyuktāṃ kuṅkumāṃ kāmādāyakam /
vastrālaṃkāraṇaṃ sarvaṃ devi tvam¹⁸⁸ pratigṛhyatām ||
amukadevyai namaḥ /
kuṅkumāṃ samarpayāmi /
kajjalāṃ kāmikaṃ ramyaṃ kāmīkāmāsaṃbhavam /
netrayor bhūṣaṇārthāya kajjalāṃ pratigṛhyatām ||
amukadevyai namaḥ /
kajjalāṃ samarpayāmi /
uditārūṇasaṃkāśaṃ japākusumasamṇibham /
sīmantaḥbhūṣaṇārthāya sindūraṃ pratigṛhyatām ||
amukadevyai namaḥ /
sindūraṃ samarpayāmi /
maṅgalya(m) tantumanibhir muktāphalavirājitam /
kaṇṭhasya bhūṣaṇārthāya kaṇṭhasūtraṃ pragṛhyatām ||
amukadevyai namaḥ /
kaṇṭhasūtraṃ samarpayāmi /
kāśasya nirmītaṃ divyaṃ kaṅkaṇaṃ ca sureśvari /
hastālaṃkāraṇārthāya kaṅkaṇaṃ pratigṛhyatām ||
amukadevyai¹⁸⁹ namaḥ /
kaṅkaṇaṃ samarpayāmi /
alaṃkāraṇaṃ mayā devi suvarṇena vinirmītaṃ /
prītyarthaṃ tava deveśi¹⁹⁰ bhūṣaṇaṃ pratigṛhyatām ||
amukadevyai namaḥ /
nānābhūṣaṇāni samarpayāmi /

¹⁸⁴ For the significance of green colour cf. ABBOTT (1932), pp. 280–281.

¹⁸⁵ For the significance of the winnowing fan, which is made of bamboo, the progenitor of life, cf. ABBOTT (1932), pp. 388f.

¹⁸⁶ Ungrammatical for *tvayā*.

¹⁸⁷ Om. RVBKS.

¹⁸⁸ Cf. n. 186 above.

¹⁸⁹ RVBKS **devatāyai*.

¹⁹⁰ Ungrammatical for *deveśe*.

nānābharaṇasobhādhyam nānāratnopaśobhitam |
arpitam ca mayā devi tādapat(t)raṁ pragṛhyatām ||
amukadevyai namaḥ |
tādapat(t)raṁ samarpayāmi |

Goddess, accept turmeric [powder] which shines with golden colour, which endows all good fortune, which is the foremost of all ornaments.
(Salutation to the goddess so and so.)

I offer turmeric.

Goddess, accept all garments and ornaments [and] *kuṅkuma*¹⁹¹ accompanied with turmeric powder which grants desires.

Salutation to the goddess so and so.

I offer *kuṅkuma*.

Collyrium enthruses sexuality, is pleasant, originates from the desire of an amorous woman. Accept collyrium for beautifying [your] eyes.

Salutation to the goddess so and so.

I offer collyrium.

Accept vermilion which appears like the rising sun [and] resembles the china rose flower for beautifying the parting line of [your] hair.

Salutation to the goddess so and so.

I offer vermilion.

Accept for an ornament of your neck the necklace, auspicious with thread and beads, which is beautified by pearls.

Salutation to the goddess so and so.

I offer a necklace.

Queen of the gods, [this] bracelet is made of glass [and] is divine.

Accept this bracelet as an ornament for your wrist.

Salutation to the goddess so and so.

I offer a bracelet.

Goddess, accept the ornamenting, the decorations, which I made of gold for your delight, queen of the gods.

Salutation to the goddess so and so.

I offer ornaments of varied types.

Accept the fan¹⁹² I offer, O goddess, which is rich in beauty of various ornaments, brilliant with various jewels.

¹⁹¹ *Kuṅkuma* in its original meaning is saffron, which in modern practice is replaced by a cheap red powder.

¹⁹² *Tādapatra* may also mean an ear-ornament; cf. Ācārendu p. 364,6: *tādapa-tramilatkarṇā*.

Salutation to the goddess so and so.

I offer a fan.

2.5 Aromatic Substances

Various kinds of perfumes are said to be offered to the deity. In the current *pūjā* a fragrant essence on oil base (Mar. *attar*) is offered.

The Vedic *mantra* (RV 6.75.14) which occurs in a hymn to the weapons of war, is applied by ĀG 3.12.11 while tying a protective leather to the arm of a king before he goes to battle. The *mantra* occurs in a similar context ĀpŚS 20.16.12¹⁹³, but VR p. 83,1 employs it for offering *parimaladravyas* in the *durgāpūjā*. It is not clear why this *mantra* has been transferred from the above mentioned context of war to the present context where perfumes are offered. Are these substances believed to have a protective function? Or is it the use of the prefix *pari* (RV 6.75.14) which led to the employment in connection with *parimaladravyas*?

(*parimaladravya*)

om¹⁹⁴ ahir iva bhogaiḥ pary eti bāhuṁ

jyāyā hetim paribādhamānaḥ |

hastaghno viśvā vayunāni vidvān

pumān pumāṁsaṁ pari pātu viśvataḥ ||¹⁹⁴

jyotsnāpate namas tubhyaṁ namas te viśvarūpiṇe |

nānāparimaladravyaṁ grhāṇa paramēśvara ||

amukadevatābhyo namaḥ |

nānāparimaladravyāni samarpayāmi ||

Om. "It compasses the arm with serpent windings, fending away the friction of the bowstring: so may the Brace, well-skilled in all its duties, guard manfully the man from every quarter."

Lord of the moonlight, salutation to you, salutation to you whose form is the universe. Accept various aromatic substances, highest Lord.

Salutation to the deities so and so.

I offer various aromatic substances.

2.6 Sandalwood Paste

For keeping the body cool and pleasant in smell fresh sandalwood paste is applied. Sandal is well known for its cooling qualities – a boon in

¹⁹³ For the employment of this *mantra* in similar contexts cf. APTE (1939–1940), pp. 139–141.

¹⁹⁴ RV 6.75.14.

tropical countries.¹⁹⁵ It is produced by rubbing a block of sandalwood (Mar. *candanāce khoḍ*; cf. illustration J [2]) on a stone (Mar. *sahān*; cf. illustration J [1]) while adding small quantities of water frequently; it is then kept on a small dish (Mar. *gandhapātra*; cf. illustration H). The sandalwood paste is applied with the ring finger of the right hand, which is used for making offerings to deities.

(*candana*)

om ¹⁹⁶-tasmād yajñāt sarvabhūta rcaḥ sāmāni jajñire /
chandāmsi jajñire tasmād yajus tasmād ajāyata ||¹⁹⁶
śrīkhaṇḍaṁ candanaṁ divyaṁ gandhādhyam sumanoḥaram /
vilepanaṁ suraśreṣṭha candanaṁ pratigrhyatām ||
amukadevatābhyo namaḥ /
candanaṁ samarpayāmi /

Om. "From that great general sacrifice Rcas and Sāma-hymns were born: Therefrom were spells and charms produced; the Yajus had its birth from it."

This sandalwood paste is divine sandal, rich in scent [and] very pleasing. Best of the gods, accept the sandal for besmearing. Salutation to the deities so and so. I offer sandalwood paste.

2.7 Unbroken Rice

Unbroken and uncooked rice – which is often kept in a special perforated dish (Mar. *akṣatāpātra*; cf. illustration B) – is offered as a substitute for an offering of ornaments. Under 2.4 ornaments had already been mentioned together with the *saubhāgyadravyas* as an offering to the goddess. Here the offering is made to male deities as well.

Unbroken grains are commonly used in rituals.¹⁹⁷ They mainly serve as substitute for materials which are not to hand; or they may be thrown at the idol (cf. 2.18 *mantrapuṣpāñjali*) or at human beings (e.g. in the current marriage ceremony), thus signifying auspiciousness and prosperity.

¹⁹⁵ According to EICHINGER FERRO-LUZZI (1981), p. 731 "coolness, however, is not only a remedy for heated states, it is synonymous with joy and well-being as such – not surprising in a hot country." For *candana* cf. also GODE (1946).

¹⁹⁶ RV 10.90.9.

¹⁹⁷ For the use of grains, particularly *akṣata*, in rituals cf. ABBOTT (1932), pp. 392ff.

The term *akṣata* originally seems to refer to an unhusked "living", whole grain of a kind of barley¹⁹⁸ or rice¹⁹⁹, containing the new seed. In the current practice unbroken (*a-kṣata*), i.e. undamaged but husked²⁰⁰, polished rice grains are used, coloured red with *kuṅkuma* powder.

(*akṣata*)

akṣatās taṇḍulāḥ śubhrāḥ kuṅkumena virājītāḥ /
mayā niveditā bhaktyā grhāṇa paramaśvara ||
amukadevatābhyo namaḥ /
alamkāraṁthe akṣatān samarpayāmi /

Unbroken rice, white rice beautified with *kuṅkuma*, I offer with devotion. Accept [it], highest Lord. Salutation to the deities so and so. [As a substitute] for ornaments I offer unbroken rice.

2.8 Flowers

Next the devotee offers carefully selected fresh flowers and leaves of the season (*ṛtukālabhava*), which are usually kept in a special container (Mar. *phulāṁcī roṭī*; cf. illustration V). There are elaborate rules for the use of certain flowers in the worship of particular deities.²⁰¹ *Dūrvā* grass – liked by elephants – should be given to Gaṇapati but not to Devī, *tulasī* to Viṣṇu but not to Gaṇapati, *bilva* leaves are to be offered to Śiva but not to Sūrya.²⁰² Certain stories from the Purāṇic literature try to give reasons for these rules. Thus Mudgala-Purāṇa 5.31 explains the enmity between *tulasī* and Gaṇapati as leading to the prohibition of *tulasī* leaves in Gaṇapati's

¹⁹⁸ Cf. Kātyāyana-Saṁhitā, chap. 28.1: *akṣatās tu yavāḥ proktā* ... and PP p. 314.1: *akṣatā yavā*.

¹⁹⁹ On the use of rice cf. GONDA (1965 b), pp. 42ff.

²⁰⁰ AVALON in his translation of MNT 9.274, p. 303 n. 3 states "Ordinary paddy is half boiled, and then husked. Akṣata is husked without boiling." AVALON (1978), vol. 2, p. 285 n. 9 remarks that the first kind is called *atap*, the other *siddha*. Similarly GUPTA in her translation of Lakṣmītantra, p. 260 n.2: "Rice husked after drying in the sun, as distinct from rice husked after boiling paddy and then drying it."

²⁰¹ For the use of flowers in worship cf. Puṣpacintāmaṇi; PP pp. 41, 22–72, 13; DAVE pp. 461, 23–473, 18; Kāśyapa-Jñānakāṇḍa, translated by GOUDRIAAN, pp. 208ff.; further RANGACHARI (1931), pp. 84–85 for *mantras* to be recited while plucking *tulasī*, *darbhā* etc.

²⁰² Puṣpacintāmaṇi 2.85 (quoting Yāmala):

*nāḥṣatāir arcayed viṣṇuṁ na tulasīyā gaṇādhipam /
na dūrvayā yajed devīm bilvapatrais ca bhāskaram ||*

worship. In *kāmya pūjās* worship with certain flowers is believed to lead to certain desired results.²⁰³

According to some²⁰⁴ the flowers have to be offered with middle and ring finger of the right hand. They should not be smelled before they are offered.

RVBKS provides for an elaborate worship with flowers accompanied by the recitation of 24, 108 or 1000 names of Viṣṇu in this place. This worship has been dealt with on p. 196 (*pūjā* with leaves and flowers), as it does not form part of the daily worship.

(*puṣpa*)

om²⁰⁵ tasmād aśvā ajāyanta ye ke cobhayādatah /
gāvo ha jajñire tasmāt tasmāj jātā ajāvayah ||²⁰⁵
mālyādīni sugandhīni mālatyādīni vai prabho /
mayāhrtāni pūjārtham puṣpāni pratigrhyatām ||
sevantikābakulacampapakapāṭalābjaiḥ puṣpānāgajātīkaravīrasālapuṣpaiḥ /
bilvapravālatulasīdalāmālatībhis tvām pūjayāmi jagadīśvara me prasīda ||
amukadevatābhyo namaḥ /
puṣpāni samarpayāmi /

keśavādicaturviṃśatināmabhir vā aṣṭottaraśatanāmabhiḥ sahas-
ranāmabhir vā tulasīdalair anyena dravyeṇa vā pūjayet /

Om. "From it were horses born, from it all cattle with two rows of teeth: from it were generated kine, from it the goats and sheep were born."
Fragrant flowers etc., jasmine and the like, verily I have collected for the *pūjā*, O Lord. Accept the flowers.

Lord of the world, be favourable, I worship you with *sevantikā*, *bakula*, *campaka*, *pāṭala*, lotus, *puṣpānāga*, *jāti*, *karavīra*, mango flowers / blossoms, *bilva* leaves, *tulasī* leaves and jasmine [blossoms].

Salutation to the deities so and so.

I offer flowers.

He should worship [the deity] with *tulasī* leaves or other material [accompanied] by [the recitation of] the 24 names [of Viṣṇu] beginning with Keśava or 108 names or 1000 names.

²⁰³ Cf. Śiva-Purāṇa, Rudra-Saṃhitā, Śṛṣṭikhaṇḍa, chap. 14 v. 15ff.

²⁰⁴ Cf. Kālikā-Purāṇa (quoted by DAVE p. 469, 28-29):
madhyamānamikāmadhye puṣpam saṅgrhya pūjayet /
aṅguṣṭhatarjanābhyām tu nirmālyam apanodayet ||

²⁰⁵ RV 10.90.10.

2.9 Incense

The devotee waves incense sticks²⁰⁶ in front of the idol. If pieces of incense are used, these are burnt in a special vessel with a handle (*dhūpapātra*; cf. illustration N). Simultaneously the worshipper rings the bell which he holds in his left²⁰⁷ hand. The ringing of the bell is prescribed at several stages of the *pūjā*, e.g. when offering food or waving the *ārati*.²⁰⁸ Incense is believed to purify the air and drive away evil spirits.

(*dhūpa*)

om²⁰⁹ yat puruṣam vy adadhuk katidhā vy akalpayan /
mukham kim asya kau bāhū kā ūrū pādā ucye ||²⁰⁹
vanaspatirasodbhūto gandhādhyo gandha uttamaḥ /
āghreyah sarvadevānām dhūpo 'yaṁ pratigrhyatām ||
amukadevatābhyo namaḥ /
dhūpam samarpayāmi /

Om. "When they divided Puruṣa how many portions did they make? What do they call his mouth, his arms? What do they call his thighs and feet?"
Accept this incense, the best scent rich in odour which has come from the secretion of the grown up tree, fit to be smelt by all gods.
Salutation to the deities so and so.

I offer incense.

2.10 Lamp

A small lamp fed with ghee (Mar. *nirāñjan*; cf. illustration O)²¹⁰ is offered to the idol. According to an old custom a lamp is put near the guest

²⁰⁶ While Mahārāṣṭrians generally take incense sticks (Mar. *udballī* / *agarballī*; cf. illustration D), these are rejected by devotees belonging to the Mādhva community, as water has been used in the manufacturing process. They therefore burn pieces of pure incense mixed with sandalwood powder (cf. also AVADHĀNĪ [1979], p. 17 n. 49). For different kinds of incense (*aṣṭāṅgadhūpa*, *dāsāṅgadhūpa* etc.) cf. PP pp. 72, 14-74, 11 and DAVE pp. 476, 17-481, 14.

²⁰⁷ E.g. MNT 6.85 cd-6.86 ab.

²⁰⁸ Cf. Kālikā-Purāṇa (quoted by DAVE p. 438, 14-15):

snāne dhūpe tathā dīpe naivedye bhūṣaṇe tathā /
ghaṇṭānādaṁ prakurvīta tathā nīrājane 'pi ca ||

²⁰⁹ RV 10.90.11.

²¹⁰ This lamp of ghee is to be distinguished from the oil lamp (Mar. *samā*; cf. illustration Y) occurring in section 0.12.

before a meal (cf. 2.11: *naivedya*) is served to him.²¹¹ In current practice this lamp is first waved clockwise in front of the idol several times, accompanied by the ringing of the bell. The ghee lamp is then placed at the right²¹² side of the idol. This act of worship is to be distinguished from the service 2.15, where one waves burning camphor and a lamp in front of the idol accompanied by the singing of metrical compositions.

(*dīpa*)

Om. ²¹³brāhmaṇo 'sya mukham āsīd bāhū rājanyaḥ kṛtaḥ |
 ūrū tad asya yad vaiśyaḥ padbhyāṃ śūdra ajāyata ||²¹³
 ājyaṃ suvartisaṃyuktaṃ vahniṇā yojitaṃ mayā |
 dīpaṃ grhāṇa deveśa trailokyatimirāpaha ||
 bhaktyā dīpaṃ prayacchāmi devāya paramātmāne |
 trāhi māṃ nirayād ghorād dīpo 'yaṃ pratigrhyatām ||
 amukadevatābhyo namaḥ |
 dīpaṃ samarpayāmi |

Om. "The Brāhmaṇa was his mouth, of both his arms was the Rājanya made. His thighs became the Vaiśya, from his feet the Śūdra was produced."

I lit up ghee with a good [piece of] wick [dipped in it]. Accept the lamp, lord of the gods, who dispel the darkness of the three worlds.

With devotion I offer this lamp to the deity, the highest self.

Save me from the terrible hell. Accept this lamp.

Salutation to the deities so and so.

I offer a lamp.

2.11 Food

The worshipper offers food to the idol by preparing a small quadrangular (*caturaśra*) *maṇḍala*²¹⁴ of water on the ground and putting a plate or

²¹¹ Cf. TB 2.1.3: *atho 'tithim jyotiṣkṛtvā pariveveṣṭi*. Commented on by Sāyaṇa: *yathā loke samāgalam atithim bhoktum upaveśya samīpe dīpaṃ kṛtvā paścāt pariveṣaṇam kriyate*...

²¹² A lamp fed with oil is always on the left side of the idol, a lamp fed with ghee on the right side. Cf. Rāghavabhaṭṭa's commentary on ŚT p. 297,19: *tatra sarpiṣā ced dīpaḥ tadā dakṣiṇataḥ tailena ced tadā vāmata iti sampradāyaḥ*. - Cf. also Viṣṇudharmottara, quoted in PP pp. 76,5-76,10.

²¹³ RV 10.90.12.

²¹⁴ For an offering to the manes the *maṇḍala* has a round (*vartula*) shape, for the deceased it is triangular (*trikoṇa*). Cf. an unidentified quote in Āhnikasūtrāvali p. 211,24-25:

a bowl (cf. illustration P) with the offering on it. According to a common belief the food offering is taken away by evil spirits if it is not placed on such a *maṇḍala*.²¹⁵ Then the devotee sprinkles a little water on the food and places a few *tulasī* leaves on it for purification. In case of big idols in temples the plate is often lifted to the mouth of the idol (cf. illustration 27), while the priest sometimes covers his eyes with the left hand as it is not proper to watch the deity eating.²¹⁶ He also has to ring the bell. When a complete meal is offered in temples the doors of the inner room of the temple are closed or a curtain is drawn.²¹⁷ The ritual of the imagined consumption of food by the idol corresponds to the eating habits of the Brahmins which can still be observed today. It is conceived as the offering of food as an oblation to the breaths (*prāṇa*), which represent the sacrificial fires.²¹⁸ With the first six bits of food the names of the five breaths and *brahman*, the highest principle²¹⁹ are uttered accompanied by the exclamation *svāhā* which usually accompanies an offering in the fire. At the begin-

dehe deve catuṣkoṇam vartulam pītṛkarmaṇi |
trikoṇam hi prakurvāta pretakarmaṇi sarvadā ||

²¹⁵ E.g. Āhnikasūtrāvali p. 212,3-4 (quoting Mārkaṇḍeya-Purāṇa):

yātudhānā piśācās ca krūrās caiva tu rākṣasāḥ |
haranti rasam annaṃ ca maṇḍalena vivarjitam ||

²¹⁶ For the importance of eating alone cf. KANE 2, pp. 757ff.

²¹⁷ Cf. Mantramahodadhi 22.135 a: *tato jvanikāṃ kṛtvā*...

²¹⁸ For the concept of *prāṇāgnihotra* cf. BODEWITZ (1973), pp. 254ff. - The texts prescribe special positions of the fingers (*mudrā*) while offering the food. The first six bits are offered in the following manner: (1) Offering to *prāṇa* with the index finger, middle finger and thumb; (2) to *apāna* with middle finger, ring finger and thumb; (3) to *vyāna* with little finger, ring finger and thumb; (4) to *udāna* with index finger, ring finger and thumb; (5) to *samāna* and to *brahman* with all fingers.

- Cf. Tṛbhā p. 121,17-22:

tarjanīmadhyamāṅguṣṭhaiḥ prāṇamudrā prakīrtitā |
madhyamānāmikāṅguṣṭhaiḥ syād apānasya mudrikā ||
kaniṣṭhānāmikāṅguṣṭhair vyānamudrā prakīrtitā |
tarjanyānāmikāṅguṣṭhaiḥ syād udānasya mudrikā ||
samānamudrāṅgulibhiḥ saṃhatābhis tu pañcabhiḥ |
maṇibandhaṣṭhitau kṛtvā prasṭāṅgulikau karau ||

Slightly different *Prāṇāgnihotra*-Upaniṣat 17-18. These *mudrās* are also mentioned in Kāśinātha Upādhyāya's Śrīvītthaladhyānamānasapūjā (cf. BHISE [1981], p. 69 v. 72).

²¹⁹ The sixth offering to *brahman* after the *prāṇāhuti*, which is not accompanied by a *mudrā* of its own and does not occur in all texts has been added later to this list (cf. also the early lists mentioned by medieval digests like Āhnikaprakāśa p. 469,3-8 [quoting Bṛhatparāśarasamṛti], cf. KANE 2, p. 764.

ning and at the end of the meal a small quantity of water for sipping is offered. This water is considered as underlayer and cover of the food, which is imagined to be covered by these two sheets of water. During the meal, too, water is offered which is held with a spoon to the idol's mouth. After the meal water is offered to wash the hands and the mouth and sandalwood paste for rubbing on the hands (to remove smell of food after the meal, as the meal is supposed to be eaten with the right hand). The whole act of offering food usually does not take much time. In case of *smārta* Brahmins in Mahārāṣṭra the food offering consists usually of the left-overs of the substances used for bathing (i.e. the five nectars), a piece of dried coconut meat (Mar. *khobre*), sugar candy (Mar. *khāḍisākkhar*), the fruit of the date tree plucked while unripe and dried (Mar. *khārīk*) and an almond (Mar. *badām*)²²⁰, placed on two betel leaves. Seasonal fruits can also be offered. At noon a full meal (*mahānaivedya*), i.e. the daily food prepared by the family²²¹ at home is offered in a plate. Followers of other traditions like the Mādhva-Vaiṣṇavas place all food preparations in front of the idol as an offering. In case of *smārta* Brahmins in Mahārāṣṭra the food is usually vegetarian.²²² However, salt²²³ is not to be put in the plate separately (as it is usually done) when the food is offered to the deity. Every deity is believed to have a favourite dish, which should be prepared for special pūjās, e.g. *modaka*, a kind of sweetmeat of a particular shape for Gaṇapati.²²⁴ The food offered and believed to be partly consumed by the deity is taken back by the devotee(s) and is eaten as a special kind of left-over, god's "grace" (*prasāda*).

²²⁰ For the use of the almond cf. GODE (1948).

²²¹ Cf. Rāmāyaṇa 2.95.31 cd:

yadannaḥ puruṣo bhavati tadannās tasya devatāḥ /

Whatever food man eats the same food his deities eat.

²²² Brahmins of some parts of India (e.g. Orissa, Bengal, Punjab) offer non-vegetarian dishes also (if not in the daily pūjā at least in the occasional ones). In the worship of certain deities (e.g. Kālī, Bhairava) non-vegetarian food or suitable substitutes are common.

²²³ For the prohibition of salt in *vratas* cf. KRICK (1982), index s.v. Salz; cf. also ABBOTT (1932), pp. 232–238.

²²⁴ Cf. Trbhā p. 55,30:

paramānnapriyaḥ sūryo gaṇeśo laddhukapriyaḥ /

For rules about the preparations to be made for *naivedya* and the mode of offering cf. PP pp. 77,15–86,3; with respect to Tāntric pūjā cf. DAVE pp. 489,12–498,26. For a description of food offerings in South India and an interpretation cf. EICHINGER FERRO-LUZZI (1977).

(*naivedya*)

om ²²⁵ candramā manaso jātāś cakṣoḥ sūryo ajāyata /
 mukhād indraś cāgniś ca prāṇād vāyur ajāyata ||²²⁵
 naivedyaṃ grhyatām deva bhaktiṃ me hy acalām kuru /
 īpsitaṃ me varam dehi paratra ca parām gatim ||
 śarkarākhaṇḍakhādyaṇi dadhikṣīraghṛtāni ca /
 āhāraṃ bhakṣyabhojyaṃ ca naivedyaṃ pratigrhyatām ||
 amukadevatābhyo namaḥ /
 naivedyaṃ samarpayāmi /
 amṛtopastaraṇam asi svāhā /
 om prāṇāya svāhā /
 om apānāya svāhā /
 om vyānāya svāhā /
 om udānāya svāhā /
 om samānāya svāhā /
 om brahmaṇe svāhā /
 naivedyamadhye pānīyaṃ samarpayāmi /
 om prāṇāya svāhā /
 om apānāya svāhā /
 om vyānāya svāhā /
 om udānāya svāhā /
 om samānāya svāhā /
 om brahmaṇe svāhā /
 uttarāpośanaṃ samarpayāmi /
 hastaprakṣāṇaṃ samarpayāmi /
 mukhaprakṣāṇaṃ samarpayāmi /
 karodvartanārthe candanaṃ samarpayāmi /

Om. "The moon was gendered from his mind, and from his eyes the sun had birth; Indra and Agni from his mouth were born, and Vāyu from his breath."

Accept the food, O god, make my devotion firm. Grant me the desired boon and a high state in the other world.

Accept the food, candied sugar, eatables and curd, milk, ghee, and the food of all kinds.

Salutation to the deities so and so.

I offer food.

You are the seat of nectar. *Svāhā*.

²²⁵ RV 10.90.13.

Oṃ. Svāhā to prāṇa.

Oṃ. Svāhā to apāna.

Oṃ. Svāhā to vyāna.

Oṃ. Svāhā to udāna.

Oṃ. Svāhā to samāna.

Oṃ. Svāhā to brahman.

During the meal I offer water.

Oṃ. Svāhā to prāṇa.

Oṃ. Svāhā to apāna.

Oṃ. Svāhā to vyāna.

Oṃ. Svāhā to udāna.

Oṃ. Svāhā to samāna.

Oṃ. Svāhā to brahman.

I offer the final āpośana²²⁶.

I offer water for washing the hands.

I offer water for washing the mouth.

I offer sandalwood paste for rubbing on the hands.

2.12 Betel

After the meal betel (i.e. a piece of areca nut and other ingredients wrapped in two betel leaves) is given to scent the mouth. The offering of betel after a meal is not mentioned in ancient GŚs and dharmasūtras.²²⁷

(tāmbūla)

*pūgīphalaṃ mahad divyaṃ nāgavallīdalair yutam /
karpūrailāsamāyuktaṃ tāmbūlaṃ pratigrhyatām ||
amukadevatābhyo namaḥ /
tāmbūlaṃ samarpayāmi /*

Accept [this] whole betel, [i.e.] the divine areca nut together with leaves of the betel plant [and] together with camphor and cardamom.

Salutation to the deities so and so.

I offer betel.

²²⁶ *Āpośana* is the sipping of a small quantity of water from the palm of the hand, accompanied by the recitation of a *mantra*. Here the *mantra* is *amṛtāpidhā-
nam asi* (TĀ 10.35; you are the cover of nectar), which corresponds to *amṛtopastara-
nam asi* (TĀ 10.32; you are the seat of nectar).

²²⁷ Cf. KANE 2, pp. 734–735.

2.13 Fruit

The worshipper offers a fruit, usually a coconut marked with *kuṅ-
kuma*. The coconut – considered as the best of all fruits – figures in almost
all religious functions. It is often given to honour a person (in that case it
is called *śrīphala*). In a few contexts it symbolizes a child. According to
EICHINGER FERRO-LUZZI (1977) p. 552, the splitting of a coconut (which
resembles in its form the human head, its dark spots resembling the human
eyes) in temples can be interpreted as a substitute for former blood sacri-
fices.

(phala)

*idaṃ phalaṃ mayā deva sthāpitam puratas lava /
tena me suphalāvāptir bhavet janmani janmani ||
phalena phalitam sarvaṃ trilokyam sacarācaram /
tasmāt phalapradānena saphalāḥ syur manorathāḥ ||
amukadevatābhyo namaḥ /
phalaṃ samarpayāmi /*

This fruit, O god, I put in front of you. By this may I attain good results
in every life.

With [the gift of] a fruit everything – the three worlds with the movable
and immovable – is accomplished. Therefore may [my] wishes bear fruit by
the giving of [this] fruit.

Salutation to the deities so and so.

I offer a fruit.

2.14 Gift

A gift of money is offered to the deity²²⁸ on two²²⁹ betel leaves and a
little water is sprinkled on it to indicate that it has been offered. After
completion of the worship the performer of the *pūjā* takes the gift of money
along with the left-overs, like areca-nuts, fruits etc.

The Paurāṇic *mantra* recited here praises the gift of gold. Gold is
mythologically said to be the semen of fire.²³⁰ Silver, being produced from
the tears of fire is stated as disqualified for a religious gift. Gold is a symbol

²²⁸ For the concept of *dakṣiṇā* cf. HEESTERMAN (1959).

²²⁹ It is customary in Mahārāṣṭra to use two betel leaves at all ceremonies
(cf. GODE [1951]), perhaps because the number one is regarded as inauspicious (cf.
ABBOTT [1932], p. 284).

²³⁰ Cf. TB 1.1.3.8; ŚB 2.2.3.28.

of the sun, of immortality and purity while silver that of tears and death.²³¹ Several texts prescribe a golden flower²³² as *dakṣiṇā*.

(*dakṣiṇā*)

hiranyagarbhagarbhasṭhaṃ hema bījaṃ vibhāvasoḥ /
anantapūṇyaphaladam ataḥ śāntiṃ prayaccha me //
amukadevatābhīyo namaḥ /
dakṣiṇāṃ samarpayāmi /

Gold is the seed of fire which is in the womb of [god] Brahman.
 It gives endless merit as fruit. Therefore give me peace.
 Salutation to the deities so and so.
 I offer the gift.

2.15 Great Lamp for Waving

Before the offering of the *naivedya* a lamp fed with ghee had been offered to and waved in front of the idol (cf. section 2.10). Here again a ghee lamp and / or pieces of burning camphor are waved. A lamp (Mar. *nirāñjan*; cf. illustration O) with at least two wicks, or a plate carrying five wick lamps (Mar. *pañcārati*; cf. illustration R) is vertically rotated clockwise²³³ in front of the idol (cf. illustration 28). The burning camphor – which is believed to have purificatory qualities and expel evil – is burnt in a small fish-shaped dish (Mar. *karpūrpātra*; cf. illustration E) and is rotated in the same manner. This act of waving is here called *nīrājana* (in other places also *nīrājanā*)²³⁴ or *ārtikya* (Mar., Hindi: *ārati*; also Sanskritized into *ārā-*

²³¹ Cf. KRICK (1982), pp. 162ff.

²³² Cf. also section 1.7. Golden lotus flowers occur e.g. in Kātyāyana's ŚS 15.8.5–7.

²³³ The practices regarding the waving of the lamp slightly differ (cf. DAVE pp. 553, 29ff.). Rāmeśvara's commentary on the PKS p. 141, 18f. (quoting Paramānandatantra) states that it is waved from the idol's head to the feet and from the feet to the head thrice. According to Śiva-Purāṇa, Rudra-Saṃhitā, Sṛṣṭi-khaṇḍa chap. 13 v. 71–72 ab the lamp is to be waved four times at the feet, twice at the navel region, once near the face and seven times over the whole body:

kuryād ārtikam pañcavartikam anusamkhyayā /*
pādāyoś ca caturvāram dvihkṛtvo nābhimaṇḍale //
ekakṛtve mukhe sapṭakṛtvaḥ sarvāṅga eva hi /

* Read *kām*.

For six wavings cf. Agastya-Saṃhitā quoted in BAKKER (1986), pt. 1, p. 103 n. 2.

²³⁴ Cf. LOSCH (1959), pp. 51–58. This author shows that *nīrājana* is not known to older ritual works and forms part of the rites of pacification (*śānti*). It may be carried out with various auspicious substances to ward off diseases.

trikā, ārtikā). The word *ārati* is especially used with reference to the waving of a lamp or camphor which is accompanied by singing of metrical compositions in regional languages. Such a composition is also known as *ārati*.²³⁵ The present *prayoga* text does not supply the text of Mar. or Skt. *āratis*. In the current form of *pūjā* the *ārati* has become the climax of the *pūjā*. The idol has been bathed and fully dressed and shows itself to the worshipper in perfect form. Although the worship is generally performed by only one person, a couple and / or the family priest, everyone who is nearby joins in singing the *ārati* compositions and accompanies them by sounds of hand-clapping, cymbals, drums, bells etc.²³⁶

The Vedic *mantras* employed here are (a) a stanza from a hymn to *soma* in process of clarifying (RV 9.94.4), (b) a passage from the AB (3.7.11–13), which deals with the mode of pronouncing the *vaṣaṭ* call as part of the *prauṣa śāstra* (litany of cups) of the *agniśtoma*, (c) a passage from the AB (2.40.8), which forms part of the treatment of the *ājya śāstra*²³⁷ of the *soma* sacrifice. All these *mantras* also occur in the current form of the *pūnyāhavācana* ritual.

ad a,b) The first *mantra* is connected with the *nīrājana*, which is considered a means of obtaining prosperity, welfare (*śrī*)²³⁸ according to several texts²³⁹. RVBKS (fol. 128a. 8–9) employs the first two *mantras* for the *nīrājana*, which forms part of the *pūnyāhavācana*, a ritual which aims at realizing an auspicious day (*pūnyāha*). The participating Brahmins are asked to pronounce *śrī*²⁴⁰ and then recite these *mantras*.

RV 9.94.4 occurs also in other contexts and owes its popularity to the repetition of the word *śrī*.²⁴¹ According to ŚB 4.1.3.9 *Soma*, to whom the *mantra* is addressed, means *śrī*.

ad c) AB 2.40.8 occurs also in RVBKS fol. 127b. 9 when the Brahmins are asked to pronounce *pūnyāha*, auspicious day, during the *pūnyāhavācana*. This employment is certainly due to the repeated occurrence of the word *pūnya* in the passage.

²³⁵ For *ārati* cf. BÜHNEMANN (1984), pp. 82–83.

²³⁶ Cf. Śiva-Purāṇa, Vāyaviya-Saṃhitā, Uttarabhāga chap. 24 v. 56:
datvā nīrājanam kuryāt sarvamaṅgalanivṛtanaiḥ /
gūṇāntyādibhiś caiva jayaśabdasaṃvitanaiḥ //

²³⁷ Cf. Śrautakośa, vol. 2, pt. 2, Engl. section, pp. 579ff.

²³⁸ For *śrī* cf. GONDA (1954a), pp. 176ff.

²³⁹ Cf. VHSm 8.31 cd:

śrīye jūta iti rōḍ dadyān nīrājanam tataḥ //

²⁴⁰ RVBKS fol. 128a.12: *śrīr astv iti bhavanto bruvantu ... astu śrīr iti trīr viprāḥ*.

²⁴¹ Cf. GONDA (1972), pp. 10–11.

(mahānīrājanadīpa)

om²⁴² śriye jātāḥ śriya ā nir iyāya
śriyaṃ vayo jaritrbhyo dadhāti |
śriyaṃ vasānā amṛtatvam āyan
bhavanti satyā samīhā mitadrau ||²⁴²

²⁴³ śriya evainam tac chriyām ādadhāti | samtatam rēcā vaṣaṭkṛtyaṃ samta-
tyai | samdhīyate prajayā paśubhir ya evaṃ veda ||²⁴³

²⁴⁴ yājyayā yajati prattir vai yājyā puṇyaiva lakṣmīḥ |
puṇyām eva tal lakṣmīm sambhāvayati puṇyām lakṣmīm saṃskurute ||²⁴⁴
candrādityau ca dharaṇir vidyud agnis tathaiva ca |
tvam eva sarvajyotiṃśi²⁴⁵ ārtikyaṃ pratigṛhyatām ||
amukadevatābhyo namaḥ |
mahānīrājanadīpaṃ samarpayāmi |
kṛtsthājñānatamonāśakṣamaṃ bhaktyā samarpitam |
karpūradīpaṃ amalāṃ grhāṇa parameśvara ||
amukadevatābhyo namaḥ |
karpūrārtikyadīpaṃ samarpayāmi |

Om. "For glory born he hath come forth to glory; he giveth life and glory to the singers. They, clothed in glory, have become immortal. He, measured in his course, makes frays successful."

"From prosperity he places him in prosperity. The vaṣaṭ is said continuously with the Rē, for continuity; he is united with offspring and cattle who knows thus."²⁴⁶

"He sacrifices with an offering verse; the offering verse is acquisition, prospering destiny; verily thus he creates a prospering destiny, he makes a prospering destiny perfect."²⁴⁷

Sun and moon and the earth, lightning and also fire: You are all [these] lamps. Accept the waving [of lamps] (ārtikya).

Salutation to the deities so and so.

I offer the great lamp for waving (nīrājana).

Highest Lord, accept the spotless lamp of camphor which I offer with devotion, which is able to remove the darkness of ignorance in [my] heart.

²⁴² RV 9.94.4.

²⁴³ AB 3.7.11-13.

²⁴⁴ AB 2.40.8.

²⁴⁵ Lack of samdhī, m.c.

²⁴⁶ Translation by KEITH.

²⁴⁷ Ibid.

Salutation to the deities so and so.

I offer the lamp of camphor for waving (ārtikya).

2.16 Prostration

The worshipper makes one or several prostrations with (five, six or) eight limbs²⁴⁸ (cf. illustration 29), prostrates himself "like a stick" (daṇḍa-vat) on the ground²⁴⁹ or simply greets by joining both hands, a symbol of supplication. Salutation to one's superior or to elders is believed to increase knowledge, span of life, fame and strength.²⁵⁰

The verse "namo 'stu ..." which is recited here is also found as the concluding verse of the Viṣṇusahasranāma in certain South Indian editions.²⁵¹

(namaskāra)

om²⁵² nābhya āsīd antarikṣaṃ śiṣṇo dyauḥ sam avartata |
padbhyāṃ bhūmir diśaḥ śrotrāt tathā lokāṃ akalpayan ||²⁵²
namaḥ sarvahiṭārthāya jagadādihārahetave |
sāṣṭāṅgo 'yaṃ praṇāmas te prayatnena mayā kṛtāḥ ||
namo 'stu anantāya sahasramūrtaye sahasrapādākṣīśīrorubāhave²⁵³ |
sahasranāmne puruṣāya śāśvate²⁵⁴ sahasrakotīyugadhārīṇe namaḥ ||
amukadevatābhyo namaḥ |
namaskārān samarpayāmi |

Om. "Forth from his navel came mid-air; the sky was fashioned from his head; earth from his feet, and from his ear the regions. Thus they formed the worlds."

Salutation to him who aims at the well-being of all, who is the cause of the stability of the world. With effort I have made this prostration to you with eight limbs.

²⁴⁸ There are different methods for counting the limbs which touch the ground at the time of prostration (cf. PP pp. 88, 17-89, 2). For aṣṭāṅganamaskāra these are usually the forehead, chest, both hands, both knees and both feet.

²⁴⁹ The kind of namaskāra is considered to be inferior by some because the sex organs touch the ground.

²⁵⁰ Cf. MSm 2.121:

abhiṣādanaśīlasya nityaṃ vṛddhopasevināḥ |
catvāri tasya vārdhante āyur vidyā yaśo balam ||

²⁵¹ Mbh 13.135.635.

²⁵² RV 10.90.14.

²⁵³ 'śīroru' ungrammatical for 'śīra-ūru'.

²⁵⁴ śāśvate ungrammatical for śāśvatāya.

Salutation to the endless one, who has thousands of forms, thousands of feet, eyes, heads, thighs, arms, thousands of names, the eternal *puruṣa*; salutation to him who supports thousands of crores of eras.

Salutation to the deities so and so.

I offer prostrations.

2.17 Circumambulation

Pradakṣiṇā (*pradakṣiṇa*) is the walking around an object clockwise, always keeping it to one's right side to show respect.²⁵⁵ If this is not possible the devotee may also turn around himself on the spot. For Śiva only half a *pradakṣiṇā*²⁵⁶ is allowed, that means that the devotee returns to his starting point after half a circumambulation without crossing the chute which conveys water from the *liṅga* (*somasūtra*).²⁵⁷ The circumambulation is said to imitate the daily movement of the sun²⁵⁸ and is believed to shake off evil. It is already mentioned in the ŚSs and GSs.²⁵⁹

(*pradakṣiṇā*)

om ²⁶⁰-*saptāsyāsan paridhayaṣ triḥ sapta samidhaḥ kṛtāḥ |*
*devā yad yajñam tanvānā abadhnan puruṣam paśum ||*²⁶⁰
yāni kāni ca pāpāni janmāntarakṛtāni ca |
tāni tāni vinaśyanti ²⁶¹-*pradakṣiṇapade pade*²⁶¹ ||
amukadevatūbhyo namaḥ |
pradakṣiṇāḥ samarpayāmi |

Om. "Seven fencing-sticks had he, thrice seven layers of fuel were prepared, when the Gods, offering sacrifice, bound, as their victim, Puruṣa."

²⁵⁵ Cf. Trbhā p. 58, 1-3:

prasārya dakṣiṇam hastam svayaṁ namraśirāḥ punaḥ |
darśayan dakṣiṇam pārśvam manasāpi ca dakṣiṇaḥ ||
śakti trir vāveṣṭayed yat tat pradakṣiṇam ucyate ||

²⁵⁶ Cf. PP p. 87, 24-25:

ekā caṇḍyām ravau sapta tisro dadyāt vināyake |
catasraḥ keśave dadyāt chive tv ardham pradakṣiṇam ||

²⁵⁷ Cf. Kṛṣṇabhaṭṭa Ārde's commentary Ratnamālā on the Nirṇayasindhu p. 1232, 18 (quoting Nāradya): *śivapradakṣiṇe martyaḥ somasūtram na lanḥayet*. - Cf. also ABBOTT (1932), p. 163, n. 1. For the dangers of stepping over certain objects cf. ABBOTT (1932), pp. 510ff.

²⁵⁸ Cf. GONDA (1980 b), p. 58 quoting CALAND.

²⁵⁹ Cf. text places mentioned by GONDA (1980 b), pp. 58-59.

²⁶⁰ RV 10.90.15.

²⁶¹ Ungrammatical for *pradakṣiṇāyāḥ* (or *pradakṣiṇasya*) *pade pade*.

Whatever evil deeds one has committed in previous lives they vanish at every step of the circumambulation.

Salutation to the deities so and so.

I offer circumambulation.

2.18 Handful of Flowers Consecrated by Mantras

The worshipper takes some flowers and unbroken rice (*akṣata*) in his right hand which he offers after consecrating with a selection of Vedic *mantras*.²⁶² At the time of invocation (*āvāhana*) flowers had been offered; likewise here, at the end of the worship, flowers are given. The throwing of unbroken rice at the idol after the recitation of the prescribed *mantras* reminds of the *visarjana* (cf. p. 200) where the deity is dismissed to go to his own place after completion of the worship.

This is the last part of the *śoḍaśopacārāpūjā* which intends the glorification of all gods and promises success to the devotees. The employed *mantras* are:

- The last *mantra* of the PS (RV 10.90) ending in the word *devāḥ*;
- RV 1.27.13 (a stanza to the Viśve Devas²⁶³ from a hymn to Agni) ending in the word *devāḥ*. This *mantra* is the first of a group of thirty verses from the RV tradition, all of which end with the word *devāḥ* and are therefore called *deve*²⁶⁴. This collection also includes the last *mantra* of the PS as fourth *mantra*, and has all *mantras* mentioned under (c) to (g) at its very end. The remaining *mantras* of the *deve* may be recited here if time permits it, but this is not done daily.
- A passage from TĀ (1.31.6) which pays homage to Vaiśravaṇa (= Kubera) the treasurer of the gods. The original context is a prayer to Vaiśravaṇa in a *vaiśraṇabali*, which is regarded as part of the rite of *ārunaketukacayana*²⁶⁵ or as a separate rite.
- A passage from AB (8.15.1) which was originally meant to be recited at the *mahābhīṣeka* ceremony performed for a king in imitation of Indra's *mahābhīṣeka* by which he was made king of the gods.²⁶⁶

²⁶² In older lists of *upacāras* the *mantrapuṣpāñjali* is not mentioned but *visarjana* / *udvāsana* is listed.

²⁶³ Employed by Śunahṣepa to praise the Viśve Devas (cf. AB 7.16.8).

²⁶⁴ Cf. RVBKS fol. 61 b.7-63 a.8.

²⁶⁵ I.e. the building up of a fire altar with "bricks" in the form of water (one handful of water being equivalent to one "brick"). The water is poured into a ditch, covered by poles of wood and *darbha*. On it the fire offering is made.

²⁶⁶ For a description of the ritual of installing a king according to the AB see WEBER (1893), pp. 107-118; for *abhiṣeka* also GONDA (1966 a), p. 80.

e) A *gāthā* from the AB (8.21.13–14) praising Marutta Āvikṣita²⁶⁷ who is said to have been anointed by this ceremony. The context of the AB describes what king had this *mahābhīṣeka* ceremony performed and what deeds he performed. This verse also occurs towards the end of the current form of the *pūnyāhavācana* rite before the *abhīṣeka* of the worshipper.²⁶⁸

f) TĀ 1.27.3 which is originally the sixth *mantra* recited when piling up bricks for the fire altar (*ārunaketukacayana*). The *mantra* might have been selected for the *mantrapuṣpāñjali* on account of the occurrence of the words “life, fame, progeny ...” (*āyuh kīrtiṃ prajāṃ ...*).

g) Five imitations of the famous *gāyatrī* *mantra* (RV 3.62.10) following the order of the deities in the *viṣṇupañcāyatana*; four of these occur in the TĀ, the fifth one in certain editions of the Śrīsūkta (RVKh 5.87).

Unlike that of other Vedic passages, the recitation of the second part of the present selection (from (e) to (f)) in chorus rises in pitch as it progresses, while the tempo is lowered and particular vowels are inordinately lengthened almost to the exhaustion of the reciter's breath.

(*mantrapuṣpāñjali*)

om²⁶⁹ *yajñena yajñam ayajanta devās*
tāni dharmāni prathamāny āsan |
te ha nākaṃ mahimānaḥ sacanta
*yatra pūrve sādhyāḥ santi devāḥ ||*²⁶⁹

²⁷⁰ *namo mahadbhyaḥ namo arbhakebhyo*
namo yuvabhyo nama āśinebhyah |
yajāma devān yadi śaknavāma
*mā jyāyasaḥ śaṅsam ā vrkṣi devāḥ ||*²⁷⁰

om²⁷¹ *rājādhirājāya prasahyasāhine |*
namo vayan vaiśravaṇāya kurmahe |
sa me kāmān kāmakāmāya mahyam |
kāmeśvaro vaiśravaṇo dadātu |

²⁶⁷ For this *gāthā* and its parallels cf. HORSCH (1966), pp. 101–103 and 267–268. Nothing is known about the person Marutta Āvikṣita except that he was a sacrificer of olden times. In ŚB 13.5.4.6a and ŚŚ 16.9.16a the context of employment of this *gāthā* is that of the *aśvamedha* sacrifice, only AB includes it in connection with the *rājasūya*.

²⁶⁸ Cf. RVKS fol. 128 b.1–2.

²⁶⁹ RV 10.90.16.

²⁷⁰ RV 1.27.13.

²⁷¹ TĀ 1.31.6.

kuberāya vaiśravaṇāya |
*mahārājāya namaḥ ||*²⁷¹

om²⁷² *svasti ||*²⁷² *sāmrajyaṃ bhaujyaṃ svārājyaṃ vairājyaṃ pārameṣṭhyaṃ*
rājyaṃ mahārājyaṃ ādhipatyam ayaṃ samantaparyāyī syāt sūrvabhaumaḥ
*sārvāyuṣa āntād ā parārdhāt*²⁷³ *prthivyai samudraparyantāyā ekarāl iti ||*²⁷²
²⁷⁴ *tad apy eṣa śloko 'bhigīto |*

marutaḥ pariveṣṭāro maruttasyāvasan grhe |
āvīkṣitasya kāmāprer viśve devāḥ sabhāsada || *iti ||*²⁷⁴
 om²⁷⁵ *yo vai tāṃ brahmaṇo veda amṛtenāplutām*²⁷⁶ *purīm |*
*tasmai brahma ca brahmā ca āyuh kīrtiṃ prajāṃ daduḥ ||*²⁷⁵

om²⁷⁷ *nārāyaṇāya vidmahe vāsudevāya dhīmahi |*
*tan no viṣṇuḥ pracodayāt ||*²⁷⁷
²⁷⁸ *tat puruṣāya vidmahe mahādevāya dhīmahi |*
*tan no rudraḥ pracodayāt ||*²⁷⁸

²⁷⁹ *ekadantāya*²⁸⁰ *vidmahe vakratuṇḍāya dhīmahi |*
*tan no dantiḥ pracodayāt ||*²⁷⁹
²⁸¹ *bhāskarāya vidmahe mahādyutikarāya dhīmahi |*
*tan no*²⁸² *ādityaḥ pracodayāt ||*²⁸¹

²⁸³ *mahālakṣmī*²⁸⁴ *ca vidmahe viṣṇupatnī*²⁸⁵ *ca dhīmahi |*
*tan no lakṣmīḥ pracodayāt ||*²⁸³
mantrapuṣpāñjalim samarpayāmi |

Om. “Gods, sacrificing, sacrificed the victim; these were the earliest holy ordinances. The Mighty Ones attained the height of heaven, there where the Sādhyas, Gods of old, are dwelling.”

“Glory to Gods, the mighty and the lesser, glory to Gods, the younger and the elder! Let us, if we have power, pay the Gods worship: no better prayer than this, ye Gods, acknowledge.”

²⁷² AB 8.15.1.

²⁷³ AB: *pararā* (erroneous), cf. AB 8.15.3: *parārdhāt*.

²⁷⁴ AB 8.21.13–14.

²⁷⁵ TĀ 1.27.3.

²⁷⁶ *amṛtenāplutām* TĀ.

²⁷⁷ TĀ 10.1.

²⁷⁸ Ibid.

²⁷⁹ Ibid.

²⁸⁰ *tat puruṣāya* TĀ.

²⁸¹ TĀ 10.1.7 (= Parisiṣṭa [Āndhra recension] vol. 2, p. 798).

²⁸² Ungrammatical for *na*.

²⁸³ RVKh 5.87.25 (= RV, ed. MÜLLER, vol. 4, app. p. 527 and stanza 26 in SCHEFFTELOWITZ [1921], p. 50 and RVKh, ed. SCHEFFTELOWITZ, p. 78).

²⁸⁴ Irregular for **lakṣmyai*.

²⁸⁵ Irregular for **patnyai*.

Om. We offer salutation to Vaiśravaṇa, the king of kings, the mighty conqueror; may he, Vaiśravaṇa, the lord of desires, grant desires to me who have many wishes. Salutation to Kubera, Vaiśravaṇa, the great king.

Om. Well-being. [May he . . . attain . . .] overlordship, paramount rule, self rule, sovereignty, supreme authority, kingship, great kingship, and suzerainty; may he be all encompassing, possessed of all the earth, possessed of all life, from the one end up to the further side of the earth bounded by the ocean, sole ruler.²⁸⁶

"Regarding this, this verse is sung: 'The Maruts as attendants dwelt in the house of Marutta; of Āvikṣita Kāmapri the All-gods were the assessors.'"²⁸⁷

Om. Whoever knows the stronghold of *brahman* filled with immortality to him both the *brahman* and [god] Brahman have given long life, fame and progeny.

Om. We know Nārāyaṇa. We meditate on Vāsudeva. May Viṣṇu inspire us. We know that *puruṣa*. We meditate on the great god. May Rudra inspire us.

We know the one who has one tusk. We meditate on the one who has a curved trunk. May the one with [one] tusk inspire us.

We know the shining one. We meditate on the one who produces great splendour. May the sun inspire us.

And we know the great Lakṣmī. We meditate on Viṣṇu's wife. May Lakṣmī inspire us.

I offer a handful of flowers consecrated by *mantras*.

3. Conclusion

3.1 Prayer

The devotee asks the deity to forgive deficiencies in the worship which might have occurred and asks for blessings. The fear of evil consequences of offences committed in the ritual is very old. Many rites are therefore followed by atonements (*prāyaścitta*) to make up for such offences committed knowingly or unknowingly.

After the *mantra* "And day and night..." the present *prayoga* text gives instructions for a kind of *prāyaścitta* rite and *homa*²⁸⁸, in the course

²⁸⁶ Translation by KERTH.

²⁸⁷ Ibid.

²⁸⁸ Cf. n. 221 on p. 65.

of which oblations in the fire (*āhuti*) are made and flowers are offered.²⁸⁹ The *pūjā* which began with the invocation of Gaṇapati, the lord of obstacles, ends with the invocation of Viṣṇu ("I immediately bow to Acyuta..."), as his worship is believed to make up for deficiencies.²⁹⁰

Two Vedic *mantras* from a hymn to Asamāti and others are employed here. RV 10.60.12 ("Felicitous is this mine hand...") has probably been selected to allude to the devotee's hands which are folded for prayer. RV 10.60.7 ("This is the mother...") reminds of a Purāṇic *mantra* which is often recited here ("You are my mother...")²⁹¹ and alludes to the departure of the deity by the use of the word *prasarpaṇa*.

(*prārthanā*)

om ²⁹² *ayaṃ me hasto bhagavān ayaṃ me bhagavattaraḥ |*
*ayaṃ me viśvabheṣajo 'yaṃ śivābhimarśanaḥ ||*²⁹²

²⁹³ *ayaṃ mātāyaṃ pitāyaṃ jīvātur āgamat |*
*idaṃ tava prasarpaṇaṃ subandhav ehi nir ihi ||*²⁹³

āvāhanaṃ na jñāmi na jñāmi tavārcanam |
pūjāṃ caiva na jñāmi kṣamasva paramēśvara ||
mantrahīnaṃ kriyāhīnaṃ bhaktihīnaṃ sureśvara |
yat pūjitaṃ mayā deva paripūrṇaṃ tad astu me ||
aparādhasahasraṃ ca kriyate 'harniṣaṃ mayā |
dāso 'yaṃ iti mām matvā kṣamasva paramēśvara ||
gataṃ pāpaṃ gataṃ duḥkhaṃ gataṃ dāridryam eva ca |
āgatā sukhasaṃpattiḥ puṇyāc ca tava darśanāt ||
rūpaṃ dehi jayaṃ dehi yaśo dehi dviṣo jahi |
putrān dehi dhanaṃ dehi sarvān kāmāṃś ca dehi me ||
yasya smṛtyā ca nāmoktyā tapaḥpūjākriyādiṣu |
nyūnaṃ saṃpūrṇatām yāti sadyo vande tam acyutam ||
iti prārthanā |

²⁸⁹ RVBKS fol. 22 b.8-9: *pūjānte | dattvā ṣoḍaśabhir* rṅbhīḥ ṣoḍaśānnasya cāhutiḥ | sūktena (pauruṣeṇa) pratyrcam puṣpaṃ dattvā sūktena saṃstuyāt | anyaiḥ paurāṇaiś ca | (gataṃ pāpaṃ ...)*

* Read *bhī*.

For *prāyaścittas* prescribed for deficiencies in *pūjā* cf. pp. 71 ff.

²⁹⁰ Cf. Gopīnātha Dīkṣita's Upodghāta p. 74,8-9 (quoting *smṛti*).

pramūdāt kurvatāṃ karma pracyavetādhvareṣu yat |
smaraṇād eva tad viṣṇoḥ saṃpūrṇaṃ syād iti śrutiḥ ||

²⁹¹ Cf. P p. 34,12-13:

tvam eva mātā ca pitā tvam eva tvam eva bandhuś ca sakhā tvam eva |
tvam eva vidyā draviṇaṃ tvam eva tvam eva sarvaṃ mama devadeva ||

²⁹² RV 10.60.12.

²⁹³ RV 10.60.7.

Oṃ. "Felicitous is this mine hand, yet more felicitous is this. This hand contains all healing balms, and this makes whole with gentle touch."
 "This is the mother, this the sire, this one hath come to be thy life. What brings thee forth is even this. Now come, Subandhu, get thee forth."
 I do not know invocation, I do not know your worship, pūjā also I do not know, forgive me, highest god.
 God, the worship which I have performed without *mantras*, ritual, devotion, lord of the gods, that [act] of mine may become perfect.
 And day and night I commit thousand offences. Forgive me, highest lord, by considering that I am your servant.
 Gone is the evil, gone is the suffering and also the poverty is gone: plenty of happiness has come by merit and by your sight.
 Give beauty, give victory, give fame, kill enemies; give sons, give wealth, and grant me all desires.
 I immediately bow to Acyuta (= Viṣṇu) by recalling whom and uttering whose name a deficiency in austerity, pūjā and ritual, etc. is made up for. Thus [ends] the prayer.

3.2 Completion of the Declaration

The devotee expresses his wish that the deity may be pleased with the pūjā; he dedicates²⁹⁴ the pūjā and the merit gained by its performance to *brahman* with the formula "[This] is not mine. Oṃ tat sat. May it be offered to *brahman*." (*na mama / oṃ tat sad brahmārpaṇam astu /*) It is believed that without this dedication the worship does not bear fruit for the devotee.²⁹⁵ On the contrary, it bears the expected fruit only because the worship is surrendered²⁹⁶. The deity – being pleased – is imagined to grant all desires. With this rite the devotee's promise given in the *saṃkalpa*

²⁹⁴ The formula for this dedication is missing at this place of the current *prayoga* text, but has occurred earlier under 1.7.

²⁹⁵ This act is called *saṃnyāsa* (cf. also Lakṣmītantra 15.19). Cf. Gopīnātha Dīkṣita's Upodghāta pp. 21,22–22,⁴ (quoting Brahma-Purāṇa):

*brahmaṇā dīyate deyaṃ brahmaṇā saṃpragṛhyate /
 brahmaiva dīyate ceti brahmārpaṇam idaṃ param //
 nāhaṃ kartā sarvaṃ etad brahmaiva kurute tathā /
 etad brahmārpaṇam proktaṃ ṛṣibhis tattvadarśibhiḥ // ...
 yad vā phalānāṃ saṃnyāsaṃ prakuryāt paramēśvare /
 karmaṇām etad apy āhur brahmārpaṇam anuttamam //*

Cf. also p. 84.

²⁹⁶ Cf. also DIET (1956), p. 85.

(0.5)²⁹⁷ is fulfilled. He then performs *ācamana* in exactly the same manner as in the beginning (cf. 0.1).

(*saṃkalpapūrti*)

*anena mayā yathājñānena yathāmīlītopacāradravyaiḥ kṛtapūjanena śrī-
 amukadevatāḥ prīyantām /*

By this worship which I have performed according to [my] knowledge, with the materials of service as they are available may the noble deities so and so be pleased.

3.3 Taking the Holy Water

The worshipper takes the flowers which have been offered in the pūjā (*nirmālya*) to wear them on his head / in his hair.²⁹⁸ He applies the water which is left in the conch (*śaṅkhodaka*) on his head. This water had earlier²⁹⁹ been moved in a circular way (*bhramaṇa*) in front of the idol.³⁰⁰ He then drinks the water (*tīrtha*)³⁰¹ which was used for bathing the deity from his right hand, being in the position for *ācamana* (cf. illustration 30)³⁰², and afterwards touches his head with his hand. He also waves his hands over the *ārati* lamp (cf. illustration 31) which has acquired power by being waved in front of the idol³⁰³ and then touches the head. In current practice – not referred to in the RVBKS – he receives consecrated food (*prasāda*), usually fruits or sweets previously offered. The eating of the

²⁹⁷ Cf. Rāmeśvara's commentary on PKS p.75,13–14 (quoting Rudrayāmala):

*ātau saṃkalpya uddiṣṭaḥ paścāt tasya samarpaṇam /
 akurvan sādhaḥ karmaphalaṃ prāpnōty anīṣcitam //*

²⁹⁸ Used flowers (*nirmālya*) can be abandoned in water, at the foot of a tree (Kālikā-Purāṇa 57.68 cd) or can be put on the devotee's head (ibid. 59.173 cd).

²⁹⁹ According to the practice of Mādhva-Vaiṣṇavas the conch is moved in front of the idol after showing the *naivedya*; in Śākta pūjā after completing the pūjā.

³⁰⁰ This act is conceived of as a kind of *nīrājana*, cf. Ratnamālā p. 1208,17: *saṅkham śaṅkham nīrājayet*. The prescribed verse *śaṅkhamadhye* etc. is already found in PP p. 91,1–2 (quoting SkP) with *v.l.*

³⁰¹ In the practice of some, like that of Mādhva-Vaiṣṇavas the holy water of the baths of several deities (who had been bathed separately) is given to everyone, respectfully beginning with the eldest member of the family; first the *tīrtha* of Viṣṇu / *śālagrāma* thrice, then the *tīrtha* of Hanumat / Māruti once etc.

³⁰² It is not allowed to take water directly from the vessel by hand; cf. DhS p. 576,23 (quoting Kamalākara): *pātrāntareṇa vai grāhyam na kareṇa kadācana /*

³⁰³ Cf. ABBOTT (1932), p. 393.

left-overs of the deity creates a bond of communion between the worshipper and the deity. It is believed to be highly beneficial for the devotee who tries to absorb the deity's qualities by this act.³⁰⁴ It is, however, forbidden to take holy water or flowers of the pūjā of Śiva or Sūrya.³⁰⁵

(tīrthagrahaṇa)

nirmālyam (viṣṇubhinnaṃ) devadattaṃ bhāvayitvā śirasi dhārayet |

śaṅkhamadhye sthitaṃ toyam bhrāmitaṃ keśavopari |
aṅgalagnaṃ manuṣyāṇāṃ brahmahatyāṃ vyapohati ||

anena mantreṇa śaṅkhodakaṃ śirasi dhārayet |

akālamṛtyuharaṇam sarvavyādhivinaśanam |
devapādodakaṃ pītva śirasā dhārayāmy aham ||

tīrthaṃ grāhyam | tat tu pātrāntareṇaiva vihitam na hastena |
iti devapūjā ||

Treating the used flowers (nirmālya) [detached from Viṣṇu] as given by the deity, he should wear [them] on his head.

The water which is in the conch and has been moved before Keśava in a circular way (bhrāmaṇa) removes [the sin of] killing a Brahmin of (= committed by) human beings when it comes in contact with [their] bodies.

With this mantra he should apply the water [left] in the conch on his head.

After drinking I bear on my head the water from [washing] the deity's feet which removes untimely death [and] destroys all diseases.

He should take (=sip) the holy water. But that [action] is only done with the help of another vessel, not by hand.

Thus [ends] the devapūjā.

³⁰⁴ Cf. GONDA (1968a) for the concept of *ucchiṣṭa*.

³⁰⁵ Cf. DhS p. 664, 24-26:

agrāhyam śivanaivedyam patraṃ puṣpaṃ phalaṃ jalam |
śālagrāmaśilāsaṃgāt sarvaṃ yāti pavitratām ||

śaivasauranaivedyabhakṣaṇe cāndrāyaṇam |

Cf. also BRUNNER (1969) for a translation of the 40th upadeśa of Nīlakaṇṭha Śivācārya's Kriyāsāra dealing with the problem of consuming Śiva's nirmālya.

III. OCCASIONAL PŪJĀ

GENERAL CHARACTERISTICS

Following the traditional division of pūjā into

1. daily and regular (nitya)
2. occasional (naimittika) and
3. optional (kāmya)¹,

occasional pūjās are those which are performed when an occasion (nimitta)² arises. These "occasions" are usually indicated in the current almanacs (pañcāṅga)³ and are observed regularly according to the family tradition (kulācāra) or temple tradition.

Kāmya pūjās⁴ are also performed occasionally, i.e. when an "occasion" for their performance arises; but they are performed non-regularly and optionally to achieve the fulfilment of a special desire for oneself or on behalf of others, and are therefore avoidable.

Sometimes the three categories are overlapping and one and the same pūjā is classified by some as nitya, by others as naimittika or kāmya.⁵

Among the aims of kāmya rites are achievement of wealth, offspring, long life, heaven (svarga) etc. but also the causing of harm by manipulating others with the help of the six rites (ṣaṭkarma) of "black magic" (abhicāra), i.e. attraction, subjugation, immobilization, eradication, liquidation and pacification. Those kāmya pūjās which form part of Tāntric ṣaṭkarma

¹ Cf. also p. 55 for this distinction.

² Cf. Śābarabhāṣya on Mīmāṃsāsūtra 12.1.17: nimittapṛāptau naimittikaṃ kartavyam; and Hemādri, Caturvargacintāmaṇi, Vratakhanda pt.1, p. 5, 11-12 (quoting BhavP):

nimittam ekam āśritya yo dharmah sampravartate |
naimittikah sa vijñeyah prāyaścittavidhir yathā ||

³ These almanacs exist in several versions. In Mahārāṣṭra, those of Dātye, Ṭīlak and the Nirṇayasāgara Press are widely circulated.

⁴ For kāmya pūjā cf. GUPTA in GUPTA/HOENS/GOUDRIAAN (1979), pp. 159-161; Parama-Saṃhitā, chap. 15-16; for ṣaṭkarma cf. GOUDRIAAN (1978), pp. 251-412.

⁵ E.g. KANE 5, p. 85 for the case of the Rāmanavamīvrata and p. 228 for the Mahāśivarātrivrata.

ritual are excluded from the present study as they are hardly significant to followers of the *smārta* tradition.

Not all occasions indicated by the almanacs are observed by everyone. Their observance depends on

1. family tradition or temple tradition, which has to be continued once it has been started by someone until it is completed by the performance of a concluding ceremony; discontinuation of practices without this ceremony is considered as harmful;
2. age (e.g. the *Haritālikāvratā* which is performed only by young unmarried girls according to current *Mahārāṣṭrian* practice);
3. sex (e.g. the *Maṅgalāgaurīvrata* which is performed by women for a period of five years after their marriage);
4. popularity in certain communities or regions;
5. (these days:) one's own choice.

Some *naimittikapūjās* are performed on certain days of every week or every month, others yearly, or once in several years when an additional (*adhika*) month occurs.

Here a few words should be said in explanation of the Hindu calendar. A month is divided into a bright half (*śukla pakṣa*) when the moon waxes and a dark half (*kr̥ṣṇa / vadya pakṣa*) when the moon wanes. Either half consists of fifteen lunar days (*tithi*)⁶ of which the full moon day (*paurṇimā*) and the new moon day (*amāvāsya*) are very important. Of the *tithis*, the fourth one of the bright half (*Mar. vināyaki caturthī*) and of the dark half (*Mar. samkṣaṣṭa-caturthī*) are important for the worship of Gaṇapati, the eleventh (*ekādaśī*) for the worship of Viṣṇu. Of the days of the week, Monday is a good day for Śiva worship, Tuesday and Friday for Devī, Tuesday also for Gaṇapati, Thursday for Dattātreya, Saturday for Saturn and – only in *Mahārāṣṭra*⁷ – for Hanumat, Sunday for Kṛṣṇa.⁸

Other *nimittas* occur during certain months⁹, when they are part

⁶ The *tithis* are *pratipadā* (1), *dvitīyā* (2), *trītiyā* (3), *caturthī* (4), *pañcamī* (5), *ṣaṣṭhī* (6), *saptamī* (7), *aṣṭamī* (8), *navamī* (9), *daśamī* (10), *ekādaśī* (11), *dvādaśī* (12), *trayodaśī* (13), *caturdaśī* (14), *paurṇimā* (full moon) or *amāvāsya* (new moon) (15).

⁷ In North India Wednesday is the day of Hanumat's worship.

⁸ Cf. also ABBOTT (1932), p. 442; for a list of other days of the week recommended for the worship of particular deities cf. Śiva-Purāṇa, Vidyeshvara-Saṁhitā, chap. 16: Gaṇeśa on Friday, *caturthī*; Sūrya on Sunday, *saptamī*; Viṣṇu on Wednesday, *dvādaśī*; Pārvatī on Monday, *navamī*; Śiva on Sunday, *caturdaśī*; Brahman on Thursday.

⁹ The months of the year are *caitra* (March–April), *vaiśākha* (April–May), *jyēṣṭha* (May–June), *āṣāḍha* (June–July), *śrāvaṇa* (July–August), *bhādrapada* (August–September), *āśvina* (September–October), *kārttika* (October–November),

(*aṅga*) of a greater unit like a festival (*utsava*)¹⁰ or a religious observance (*vrata*)¹¹. *Vratas* – belonging to *kāmya* rites – include other practices which aim at the devotee's purification like sleeping on the ground, getting up early before dawn, taking bath, observing certain rules of conduct¹², performing *pūjā*, *homa*, feeding of Brahmins, giving of gifts. The *pūjā* part often ends with the reading of a story¹³ which narrates the origin of the *vrata* / *pūjā* and states the reward (*phalaśruti*) which is gained by its performance. A *vrata* usually ends with a concluding ceremony (*udyāpana* / *pāraṇa* / *pāraṇā*).¹⁴

Some currently performed *pūjās* (forming part of *vratas* and *utsavas*) which are observed by many people in *Mahārāṣṭra* are listed here.¹⁵

I. Caitra

1. Vatsarārambha (beginning of the new year)

(*Mar. guḍhī pāḍavā*)

pūjā of a pole (*Mar. guḍhī*; *Skt. brahmadhvaja*)

erected on the new year's day

śukla pratipadā.

Ref.: DhS p. 74, 1–8. KANE 5, pp. 82–84; FILCHNER / MARĀTHE (1953), pp. 30–35; UNDERHILL (1921), p. 42.

2. Rāmanavamī (vrata)

(Rāmajayantī; Rāma's birthday)

pūjā of Rāma

śukla navamī.

Ref.: DhS pp. 79, 15–82, 6. KANE 5, pp. 84–88; FILCHNER (1953), pp. 43–51; UNDERHILL (1921), pp. 79–80.

mārgaśīrṣa (November–December), *pauṣa* (December–January), *māgha* (January–February), *phālguna* (February–March). To these months every three years an additional month is added.

¹⁰ For *utsava* cf. GONDA (1947) and (1954a), p. 224 n. 41.

¹¹ For characteristics and an extensive list of *vratas* cf. KANE 5, pp. 1 ff. DhS p. 17, 15–16 defines *vrata* as a kind of rite which consists of *pūjā* and the like (*pūjādyātmakāḥ karmaviśeṣo vratam*); Hemādri, *Vratakhanda* pt. 1, p. 6, 11 states: *vrataśabdo 'tra snānadānāpāhomaḥ pūjopavāsādiraparāḥ*.

¹² Cf. DhS p. 20, 28–30:

*kṣamā satyaṁ dayā dānaṁ saucam indriyanigrahaḥ |
devapūjā ca havanam samtoṣaḥ steyavarjanam ||
sarvavratēṣv ayaṁ dharmāḥ ...*

¹³ For these *kathās* cf. p. 196.

¹⁴ Cf. KANE 5, pp. 120–121 for the *udyāpana*.

¹⁵ Cf. also KIELHORN (1897) for a list of festivals following mainly the DhS.

II. Vaiśākha

Nṛsiṃhajayantī(vrata)

worship of Nṛsiṃha

śukla caturdaśī.

Ref.: DhS pp.93,1-94,6. KANE 5, pp.328-329; UNDERHILL (1921), pp.76-77.

III. Jyēṣṭha

Vaṭasāvitṛī(vrata) for women

pūjā of Sāvitṛī and of the banyan tree

śukla trayodaśī to paurṇimā.

Ref.: DhS pp.102,30-103,24. KANE 5, pp.91-94; FILCHNER (1953), pp.70-72; UNDERHILL (1921), pp.127-128.

IV. Āṣāḍha

1. Vyāsapūjā

pūjā of teachers

paurṇimā.

Ref.: DhS pp.111,13-112,32. KANE 5, p.420; FILCHNER (1953), pp.80-81; UNDERHILL (1921), pp.111-112.

2. Dīpa-amāvāsyā

pūjā of lamps

amāvāsyā.

Ref.: FILCHNER (1953), pp.82-83; UNDERHILL (1921), pp.107-108.

V. Śrāvaṇa

1. Ādityavrata for women

pūjā of the sun

every Sunday.

Ref.: FILCHNER (1953), pp.194-197.

2. Śivamuṣṭivrata (Śivāmuṣṭi*) for women

worship of Śiva and his bull

every Monday (five years after marriage).

Ref.: VR pp.1046,18-1048,6.

3. Maṅgalāgaurīvrata for women

pūjā of Śiva and Pārvatī

every Tuesday (five years after marriage).

Ref.: KANE 5, p.367; FILCHNER (1953), pp.87-89; UNDERHILL (1921), p.71.

4. Worship of Mercury

every Wednesday.

Ref.: UNDERHILL (1921), p.70.

5. Worship of Jupiter

every Thursday.

Ref.: UNDERHILL (1921), p.70.

6. Jīvantikāvrata

worship of the goddess Jīvantikā

(Mar. *jivatī*), who protects children

every Friday.

7. Śanaīscaravrata

worship of Saturn

every Saturday.

Ref.: UNDERHILL (1921), pp.70-71.

8. Vara(da)lakṣmīvrata

worship of Lakṣmī

second Friday.

Ref.: VR pp.924,34-928,12.

9. Nāgapañcamī

worship of snakes

śukla pañcamī.

Ref.: DhS pp.115,15-116,3. KANE 5, pp.124-127; FILCHNER (1953), pp.85-87; UNDERHILL (1921), pp.123-124.

10. Kṛṣṇajanmāṣṭamī

worship of Kṛṣṇa

kṛṣṇa aṣṭamī.

Ref.: DhS pp.128,23-145,13. KANE 5, pp.128-143; FILCHNER (1953), pp.94-103; UNDERHILL (1921), pp.80-81.

11. Piṭhorīvrata

pūjā of the sixty-four *yoginīs*

worship of bulls

amāvāsyā.

Ref.: KANE 5, p.341; FILCHNER (1953), pp.103-104; UNDERHILL (1921), pp.109-111.

VI. Bhādrapada

1. Haritālīkāvrata for women

pūjā of Pārvatī and her friend and a *śivaliṅga* made of mud

śukla tṛtīyā.

- Ref.: DhS p. 146,18-26. KANE 5, pp. 144-145; FILCHNER (1953), pp. 105-106; UNDERHILL (1921), pp. 108-109.
2. Gaṇeśacaturthī
pñjā of idols of Gaṇeśa made of clay (*pārthivagaṇeśapñjā*)
śukla caturthī.
Ref.: DhS pp. 147,8-148,18. KANE 5, pp. 145-149; FILCHNER (1953), pp. 107-108; UNDERHILL (1921), pp. 48-50.
 3. R̥ṣipañcamīvrata
śukla pañcamī
see pp. 213-221.
 4. Jyēsthāgaurī (Mahālakṣmī)
worship of Mahālakṣmī
anurādhā, jyēsthā and mūla nakṣatras.
Ref.: FILCHNER (1953), pp. 110-112; UNDERHILL (1921), pp. 50-53.
 5. Anantacaturdaśīvrata
śukla caturdaśī
see pp. 221-228.

VII. Āsvina

1. Devīnavarātra
worship of the goddess
śukla pratipadā to śukla navamī.
Ref.: DhS p. 176,1ff. KANE 5, pp. 154-187; FILCHNER (1953), pp. 118ff.; UNDERHILL (1921), pp. 53-58.
- Upāṅgalalitāvrata
pñjā of Upāṅgalalitādevī
śukla pañcamī.
Ref.: DhS p. 186,4-9. FILCHNER (1953), pp. 126-127; UNDERHILL (1921), p. 54.
- Sarasvatīpñjā
pñjā of books etc.
śukla, mūlanakṣatra.
Ref.: DhS pp. 186,16-187,16. UNDERHILL (1921), pp. 53-54.
2. Vijayādaśamī
Worship of Aparājitādevī, of the *śamī* tree
śukla daśamī.
Ref.: DhS pp. 194,24-198,23. KANE 5, pp. 188-194; FILCHNER (1953), pp. 138-149; UNDERHILL (1921), pp. 55-58.

3. Kojāgaravrata
pñjā of Lakṣmī and Indra; popular worship of the moon and the eldest child
paurṇimā.
Ref.: DhS pp. 205,19-210,6. KANE 5, pp. 290-291; FILCHNER (1953), p. 149; UNDERHILL (1921), pp. 58-59.
4. Govatsa-dvādaśī (Mar. Vasūbāras)
worship of a cow with calf
kṛṣṇa dvādaśī.
Ref.: DhS pp. 210,23-211,18. KANE 5, p. 295; FILCHNER (1953), p. 151; UNDERHILL (1921), pp. 118-119.
5. Lakṣmīpñjā (Dīpāvalī)
worship of Lakṣmī in golden coins etc.
amāvāsyā.
Ref.: DhS pp. 214,24-215,21. KANE 5, pp. 199-200; FILCHNER (1953), pp. 157-158; UNDERHILL (1921), pp. 107-108.

VIII. Kārttika

1. Govardhanapñjā (*annakūṭa*)
worship of the Govardhana mountain or a "mountain" made of cowdung or food items
śukla pratipadā.
Ref.: DhS pp. 218,29-220,5. KANE 5, pp. 204-205; FILCHNER (1953), p. 156.
2. Tulasīvivāha
marriage of Kṛṣṇa and the *tulasī* plant
śukla ekādaśī to paurṇimā.
Ref.: DhS pp. 228,11-231,1. KANE 5, p. 307; FILCHNER (1953), pp. 163-164; UNDERHILL (1921), pp. 129-131.

IX. Mārgaśīrṣa

1. Campāśaṣṭhī
worship of Khaṇḍobā
śukla śaṣṭhī.
Ref.: DhS pp. 235,25-236,3. KANE 5, p. 299; FILCHNER (1953), pp. 168-170; UNDERHILL (1921), pp. 111.
2. Dattātreyajayantī
worship of Dattātreyā
paurṇimā.
Ref.: DhS p. 236,10-13. KANE 5, p. 310; FILCHNER (1953), pp. 170-183; UNDERHILL (1921), pp. 97-98.

XI. Māgha

1. Rathasaptamī
worship of the sun
śukla saptamī.

Ref.: DhS pp. 251,7-253,18. KANE 5, pp. 388-389; FILCHNER (1953), pp. 193-194; UNDERHILL (1921), p. 41.

2. Mahāśivarātri(vrata)
worship of Śiva
kṛṣṇa caturdaśī.

Ref.: DhS pp. 255,1-264,2. KANE 5, pp. 225-236; FILCHNER (1953), pp. 197-208; UNDERHILL (1921), pp. 93-94.

XII. Phālguna

Holikā

pūjā of fire and *rākṣasī* Dhundā
purnimā.

Ref.: DhS pp. 264,18-268,9. KANE 5, pp. 237-241; FILCHNER (1953), pp. 209-215; UNDERHILL (1921), pp. 44-47.

Similar to that of the daily *pūjā* (cf. p. 55) the time for the occasional *pūjās* which are observed in the *smārta* tradition is usually the morning time¹⁶, unless a special auspicious moment (*muhūrta*) is to be considered. Thus the proper time for the *lakṣmīpūjā* in Dīpāvalī is the evening; the *pūjās* to be performed at the supposed time of birth of several deities like Narasiṃha, Dattātreya and Kṛṣṇa take place at sunset, evening and midnight. A good time for the Satyanārāyaṇa worship is the *gorājas muhūrta*¹⁷.

Leaving aside the additional practices connected with festivals and *vratas* the ritual of *pūjā* which forms one part of them is basically identical with that of the *ṣoḍaśopacārāpūjā* dealt with in part two. There are, however, special additional parts and *mantras*, referring to the main deity of the rite. The declaration (*saṃkalpa*) formula is slightly modified according to the aim of the *pūjā*. Some of the constituent parts (*aṅga*) are treated in the following pages. In these *pūjās* often the main deity is not worshipped alone but along with other inferior deities. Whereas in the regular *ṣoḍaśopacārāpūjā* it is mainly Gaṇapati¹⁸, the remover of obstacles who is worshipped in the preliminary stage of the *pūjā*, in the *satyanārāyaṇa*-

¹⁶ Cf. PP p. 3,25 (quoting Nāradya-Purāṇa).

¹⁷ For this auspicious *muhūrta* cf. KANE 5, pp. 613f.

¹⁸ Other deities, like the heavenly bodies etc., are briefly invoked too.

*pūjā*¹⁹ Satyanārāyaṇa is worshipped as surrounded by the nine heavenly bodies and the guardians of the eight directions – a mode of worship which is influenced by the pattern of the rites of pacification (*śānti*). In the Tāntric *pūjā* where a deity is worshipped as surrounded by different "enclosures" (*āvaraṇa*), each of which consists of several deities, this aspect is of special importance. Often there are elaborate preparations for the "seats" (*āsana*) of deities which consist of vessels (*kalaśa*) which are specially consecrated or of *maṇḍalas* like the *sarvatobhadra*²⁰.

IMPORTANT CONSTITUENT PARTS

1. Infusion with Life

Prāṇapratīṣṭhā – the ritual of infusing life – is to be performed once on every man-made idol (*mūrti*) before it can be worshipped. Unless this ritual has been performed the idol is considered a dead body and is not fit for worship. Certain objects – which are not man-made – do not require this ritual; stones like the *śālagrāma* stone, which is found in the Gaṇḍakī river, and natural objects like water, fire, the sun do not need *prāṇapratīṣṭhā* or invocation (*āvāhana*).²¹

In areca nuts which substitute deities, especially in *maṇḍalas*, the deities are invoked without the preceding *prāṇapratīṣṭhā* rite.

The *mantras* employed in this rite vary little in different sources.²² The version provided here is taken from a popular text, the PMP, which gives the *mantras* without *nyāsa* on the body of the worshipper and the *mūrti*. The given formula is employed to infuse life in small clay idols which are worshipped at home during festivals and are later immersed in a body of water. It consists of the following parts:

¹⁹ Cf. pp. 200ff.

²⁰ Cf. n. 194 on p. 61.

²¹ Cf. *Parīṣiṣṭa* to ĀGS p. 163,19f.

²² Cf. basically ŚT 23.71f.; Trbhā pp. 84,17-85,26; Mantramahodadhī 1.35ff.; Nirṇayasindhu p. 250,1-13; VR pp. 39,13-40,6; Pratiṣṭhāmayūkha pp. 19,31-20,10; Saṃskāraratnamālā pp. 754,13-777,24. The ritual has been described by RANGAOHARI (1931), pp. 114-134 (for *utsava-vigrahas* in temples); KANE 2, p. 896; STEVENSON (1920), pp. 409-415. – For a description of the ceremony of exchanging the life substance cf. TRIPATHI (1978a).

- a) Indication of the seer, the metre etc. of the principal (*mūla*) *mantra* of the *prāṇapratiṣṭhā* rite, i.e. *ām* (= *pāśabīja*)²³, *hrīm* (= *śaktibīja* / *māyābīja*)²⁴, *kraum* (= *aṅkuśa* / *śṛṅgibīja*)²⁵. The deities Brahman, Viṣṇu and Śiva are the seers; all metres occurring in the four Vedas are said to be the metres; the highest *Prāṇasakti*²⁶ is the deity which the *mantra* expresses; the syllable *ām* is the seed (*bīja*) syllable, the short form of the *mantra*, i.e. the beginning part of the *mantra* (always ending in a simple nasal [*anusvāra*]); *hrīm* is the energy or power (*śakti*), i.e. the middle part of the *mantra*; *kraum* (sometimes *krom*) is the "wedge" (*kīlaka*), i.e. the final part of the *mantra*.²⁷
- b) Then follows the formula which is spoken for infusing (1) the vital breaths (*prāṇa*), (2) the individual soul (*jīva*) and (3) all organs of senses (*indriya*). This formula consists of the principal *mantra* *ām hrīm kraum* (see above), prefixed and followed by the sacred syllable *om*, followed by (1) the *anusvāra*, (2) the semivowels (*ya, ra, la, va*) and the last consonants of the Devanāgarī alphabet with the vowel "a" and *anusvāra*²⁸, (3) the *visarga*²⁹ and (4) the principal *mantra* in reversed

²³ Cf. *Prapañcasāra* 35.6; *Bhūtaḍāmaratantroktabījābhidhāna* p. 62.13: *ākāro bindumān pāśaḥ* ... - *Pāśa* (noose) is one of the weapons of *Prāṇasakti* (cf. the description in the meditation verse).

²⁴ Cf. e.g. MNT 5.123 a.

²⁵ Cf. *Bhūtaḍāmaratantroktabījābhidhāna* p. 62.13: ... *kronkāras tv aṅkuśābhidhaḥ*. - The syllables *krom* (e.g. *Prapañcasāra*) and *kraum* (e.g. *Mantramahodadhi*) are identical in their employment. *Aṅkuśa* (goat) is another weapon of the *Prāṇasakti* (cf. meditation verse).

²⁶ For *Prāṇasakti*, a form of *Pārvatī*, residing over the life force cf. SASTRI (1916), pp. 212-213; SRIVASTAVA (1978), pp. 52-53.

²⁷ For this interpretation of *śakti* and *kīlaka* cf. MNT 5.107-108; according to some authorities *kīlaka* is the middle part and *śakti* the final part of a *mantra*. Thus according to the *Vivarāṇa* on *Prapañcasāra* p. 368.20 and Rāghavabhaṭṭa's commentary on ŚT p. 837.12 *krom* is *śakti* of this *mantra*. Cf. also Vāsudevāśrama's *Yatidharmaprakāśa* vol. 2 (trans.), p. 141 n. 43³; for the two interpretations cf. NOWOTNY (1957), pp. 132-133 n. 146.

²⁸ Cf. *Mantramahodadhi* 1.41:

yavarge 'py evam uccārya nabhaḥ śveto 'ntimo bhṛguḥ |
vimalaś ceti coccāryāḥ kramād varṇāḥ sabindavaḥ ||

Yavarga refers to *yaṃ, raṃ, laṃ, vaṃ*; they stand for wind, fire, earth and water. For the meanings assigned to these and the following *varṇas* cf. *Rudrayāmalatan-troktavarṇanighaṇṭu* pp. 58-60; *nabhaḥ* refers to *haṃ, śveta* to *ṣaṃ, antima* to *śaṃ, bhṛgu* to *saṃ* and *vimala* to *laṃ*. *Laṃ* occurs twice in this verse whereas *kṣaṃ* is omitted.

²⁹ (1) to (3) are arranged according to the convention of the Tāntric, not the regular Skt. alphabet.

sequence.³⁰ The formula ends with the exclamation *svāhā*, originally used in Vedic sacrifice to indicate the completion of an offering in the fire, here signifying the completion of the infusion with life.

While reciting this formula the devotee places his left hand on his heart and his right hand on the idol's heart or head to transmit the life force from his heart (the residing place of the deity) in the *mūrti*.³¹ In several texts elaborate preparatory *nyāsa*³² rites are prescribed, aiming at the divinisation of the devotee's body before life can be transmitted to the idol.

- c) A Vedic *mantra* (RV 10.59.6) from a hymn to Nirṛti and others is recited which mentions the giving of sight and life and has thus been meaningfully employed in this context of infusing life.
- d) The worshipper repeats the syllable *om* fifteen times to complete the fifteen purificatory ceremonies (*saṃskāra*)³³ of the deity. According to Trbhā p. 86.1-3 these are the following rites: (1) to secure conception (*garbhādhāna*), (2) to secure the birth of a male child (*pumsavana*), (3) parting of the pregnant woman's hair (*śimantonmayana*), (4) birth ceremony (*jātakarma*), (5) naming ceremony (*nāmakaraṇa*), (6) first outing (*niṣkramaṇa*), (7) first feeding with solid food (*annaprāśana*), (8) first cutting of the hair on the boy's head (*caula*), (9) investing with the sacred thread (*upanayana*), (10)-(13) four *vedavratas* (*vedavratataṣṭaya*)³⁴, (14) returning home after Vedic studies (*saṃāvartana*), (15) marriage (*udvāha*).

³⁰ For a detailed exposition of the Tāntric method of infusing life cf. *Vivarāṇa* on *Prapañcasāra* p. 370.18f.

³¹ In the special Tāntric *pūjā* the deity is brought out of the devotee's heart by exhaling the breath over a flower which is then put on the object that has to be infused with life (cf. PKS 4.1 with Rāmeśvara's commentary; MNT 6.63ff.). Another Tāntric method is to bring the deity out in the air by exhaling and to lead it to the intended place with the help of one's hands. - Cf. *Kālikā-Purāṇa* 67.72:

nāsāpuṭena niḥsārya dakṣiṇenātha tām punaḥ |
avatārya karābhyām tu devīm āvāhayet tridhā ||

At the end of the *pūjā* the deity is absorbed in the devotee's heart (cf. *Kālikā-Purāṇa* 59.171).

³² For *nyāsa* cf. p. 121.

³³ Cf. n. 22 on p. 33.

³⁴ For different lists of the four *vedavratas* cf. KANE 2, pp. 370ff.

- e) The ritual ends with the meditation (*dhyāna*)³⁵ on the Prāṇasakti. The devotee then opens the eyes (*netronmīlana*)³⁶ of the idol by touching them with *dūrvā* grass dipped in ghee (cf. illustration 32) or with a needle³⁷. According to some informants the first gaze of the idol after the opening of its eyes is inauspicious. To divert it from falling on the devotee, a plate with food offerings is placed in front of the idol, while the devotee quickly moves to the side. This reminds of the story of Kālayavana (BhP 10.51.12) who abruptly awakened the sleeping Mucukunda and was burnt to ashes by his first angry look.

(*prāṇapratisthā*)³⁸

om asya śrīprāṇapratisthāmantrasya brahmaviṣṇumaheśvarā ṛṣayaḥ |
 ṛgyajuhśāmātharvāṇi cchandāmṣi |
 parā prāṇasaktir devatā |
 āṁ bījam |
 hrīm śaktiḥ |
 krauṁ kilakam |
 asyāṁ mūrtau prāṇapratisthāpane viniyogaḥ |
 om āṁ hrīm krauṁ om am yaṁ raṁ laṁ vaṁ śaṁ ṣaṁ saṁ haṁ kṣaṁ ah
 krauṁ hrīm āṁ devasya prāṇā iha prāṇāḥ |
 om āṁ hrīm krauṁ (om) am yaṁ raṁ laṁ vaṁ śaṁ ṣaṁ saṁ haṁ kṣaṁ ah
 krauṁ hrīm āṁ devasya jīva iha sthitaḥ |
 om āṁ hrīm krauṁ om am yaṁ raṁ laṁ vaṁ śaṁ ṣaṁ saṁ haṁ kṣaṁ ah
 krauṁ hrīm āṁ devasya vāṇmanastvakśrotrajihvāghrāṇapāṇipādapāyū-
 psthādisarvendriyāṇi ihāgatya svastaye sukhāṁ ciraṁ tiṣṭhantu svāhā |
 om ³⁹ asunīte punar asmāsu cakṣuḥ
 punaḥ prāṇam iha no dhehi bhogam |
 jyok paśyema sūryam uccarantam
 anumate mṛḍayā naḥ svasti ||³⁹
 asya, devasya garbhādhānādipañcadaśasamskārasiddhyartham pañcadaśa
 prāṇavārttāḥ kariṣye |

³⁵ For the same *dhyāna* verse with minor variants cf. Prapañcasāra 35.7; Trbhā p. 85, 14-17.

³⁶ For this rite cf. also Kāśyapa-Jñānakāṇḍa, trans. by Goudriaan, pp. 174ff.; Pariśiṣṭa to BGS (ed. Harting), app. III, pp. 65-66. For a *liṅga* there can be no opening of the eyes as it has no eyes (cf. Harting, ibid. 2.16, p. 7, 16-17).

³⁷ VaiṣṢ 4.10 mentions the use of a golden needle for opening the eyes. According to others a flower or a *tulasī* leaf can also be used.

³⁸ Text: PMP pp. 193-194.

³⁹ RV 10.59.6.

raktāmbhodhisthapotollasadaruṇasarojādhirūḍhā karābjaiḥ
 pāśaṁ kodanḍam ikṣūdbhavam atha guṇam apy aṅkuṣaṁ pañca bāṇān |
 bibhrāṇāsṛkkapālaṁ trinayanalasitā pīnavakṣoruhādhyā
 devī bālārkaṇā bhavatu sukhakarī prāṇasaktiḥ parā naḥ ||

Om. Of this *mantra* of the infusion with life (god) Brahman, Viṣṇu and Śiva are the seers;
 [the metres of the verses of] the Rg[veda], Yajur[veda], Sāma[veda] and Atharva[veda] are the metres;
 the highest Prāṇasakti is the deity;
 āṁ is the seed;
 hrīm is the power;
 krauṁ is the "wedge";
 it is employed for infusing life in this idol.

Om āṁ hrīm krauṁ om am yaṁ raṁ laṁ vaṁ śaṁ ṣaṁ saṁ haṁ kṣaṁ ah
 krauṁ hrīm āṁ the deity's life is the life [established] here.

Om āṁ hrīm krauṁ (om) am yaṁ raṁ laṁ vaṁ śaṁ ṣaṁ saṁ haṁ kṣaṁ ah
 krauṁ hrīm āṁ the deity's soul is established here.

Om āṁ hrīm krauṁ om am yaṁ raṁ laṁ vaṁ śaṁ ṣaṁ saṁ haṁ kṣaṁ ah
 krauṁ hrīm āṁ all organs of senses of the deity, - speech, mind, touch, hearing, taste, smell, hands, feet, anus, sexual organ etc., having come here may stay for well-being comfortably [and] long, svāhā.

Om. "Give us our sight again, O Asunīti, give us again our breath and our enjoyment. Long may we look upon the Sun uprising: O Anumati, favour thou and bless us."

I shall repeat the syllable om fifteen times to complete the fifteen purificatory ceremonies (*samskāra*) of this deity beginning with impregnation. The goddess who sits on a red lotus shining like a boat on the red ocean, who holds with her lotuslike hands noose, bow made of sugarcane and string [of the bow] and goad, five arrows, a skull [filled] with blood, who, beautified with three eyes, is enriched with thick breasts, who has the colour of the rising sun, may she, the highest Prāṇasakti, confer happiness on us.

2. Pūjā of the Limbs of the Idol

The *aṅgapūjā* occurs as part of *pūjās* forming part of *vratas* like Vatasāvitṛī, Maṅgalāgaurī, Haritālīkā, immediately following the offering

of flowers (service 2.8)⁴⁰. Different body parts of the idol – respectfully beginning from the feet – are worshipped by throwing unbroken rice grains (*akṣata*)⁴¹ on them. E.g. “Salutation to Kṛṣṇa. I worship the feet. Salutation to Saṃkarṣaṇa. I worship the ankles.” The deity’s epithets and the names of his limbs – between which there is often a special connection – differ according to the texts.

BhP 3.28.21–33 advises the Yogin to contemplate the body parts of the Lord one by one, his nails, feet, knees, thighs, waist, navel, nipples, chest, neck, arms, his weapon, the *sudarśana-cakra*, his mace, the garland round his neck, the *kaustubha* jewel on his chest, his face, hair, glance of his eyes, his smile, eyebrows, finally the teeth which are exhibited when Viṣṇu laughs.

DAVE (p. 473, 20–21) states that the *aṅgapūjā* is not mentioned in old Tāntric texts.⁴²

3. Pūjā with Leaves and Flowers

In the *patrapūjā* which occurs after the *aṅgapūjā* as part of *vratas* like Maṅgalāgaurī, Haritālikā, Anantacaturdaśī, the deity is saluted with different names while various kinds of leaves of plants or trees are offered. The same procedure is followed in the *puṣpapūjā* which follows *patrapūjā* as part of *vratas* like Haritālikā or Anantacaturdaśī.

4. Kathā

After the performance of the *pūjā* part of a *vrata* often a story connected with this *vrata* is read aloud. These stories narrate the revelation of the *vrata* by a seer or a deity, its first performance, results and procedure. By listening to them the devotee takes part in the events of by-gone times and induces the power which effected beneficial results formerly to do the same for him now. *Vratākathās* / *pūjākathās* are contained in great numbers in the Purāṇas and are preserved as separate, often unedited manuscripts usually said to form part of some Purāṇa. Hemādri’s *vratakhanda* quoting

⁴⁰ Cf. the list on p. 103; DAVE p. 473, 25–27 states that *aṅgapūjā* can be performed after the offering of any of the services, but that it is traditionally following the offering of flowers. Cf. also p. 162.

⁴¹ For the power of grain cf. ABBOTT (1932), pp. 392ff. Throwing of *akṣata* adds to the power of the idol (ABBOTT p. 394). Cf. also p. 160.

⁴² Cf. DAVE pp. 474–475 for a table of comparison showing *aṅgapūjā* formulas in different Tāntric texts.

from Purāṇic sources as well as Anantadeva’s *Samvatsaradīdhiti*, part of the *Smṛtikaustubha* (pp. 83–580) include many such stories. In the latter work most *vratas* are treated under the aspects *vrata* (general), *pūjāvidhi*, *kathā* and *udyāpana*.

The *kathās* relating to the *vratas* of Satyanārāyaṇa, Rṣipaṇcamī and Anantacaturdaśī have been summarized on pp. 202ff., 214ff. and 221. An important collection of current stories connected with *vratas* to be performed during the four sacred months (Mar. *cāturmās*) of the year are the Mar. *kahāṇīs*, the origin of which is unknown. The *kahāṇīs* are widely circulated in Mahārāṣṭra in popular editions. They have their own style of rhythmical prose, consisting of many short sentences, peculiar repetitions of words and set phrases at the beginning and end. As an example of this genre the *rṣipaṇcamīcī kahāṇī* has been translated on pp. 215–216.

5. Pūjā of the Brahmin

The Brahmin is one of the “places of *pūjā*” (*pūjāsthāna* / *pūjāpada*)⁴³ to which worship is due⁴⁴, as all deities are said to reside in him.⁴⁵ By worshipping a Brahmin and offering a *dakṣiṇā* to him a ritual becomes complete. The *pūjā* of the Brahmin priest occurs at the end of the *pūjā* part of several *vratas*, like Gaṇeśacaturthī, Rṣipaṇcamī. It also forms part of the *puṇyāhavācana*. Often the *brāhmaṇapūjā* (as it includes the offering of a gift) has a separate declaration (*saṃkalpa*) formula. Speaking “[I offer] this seat” the devotee throws unbroken rice on the right side of the seat (Mar. *pāt*; cf. illustration U) on which the priest sits.

Saying “[I offer] this water for washing the feet” he conventionally offers water in the Brahmin’s hand (supposed to be offered for washing the feet) with a spoon. Here the verse TB 3.12.3.4 is employed which originally accompanies an offering of an oblation of a *pap* to *carāṇa* (good behaviour) in the *cāturhotracayana*⁴⁶. By understanding the word *carāṇa* in the sense

⁴³ Cf. pp. 43ff. for “places of *pūjā*”.

⁴⁴ Cf. BhP 11.11.42; PP p. 8, 20 (quoting Manu).

⁴⁵ Cf. PP p. 8, 24 (quoting Manu):

viprāṇām vapur āśritya sarvās tiṣṭhanti devatāḥ /

and p. 9, 2:

viprāṇām rūpam āsthāya pracarantīha devatāḥ /

and further p. 9, 4–5: *brāhmaṇo vai sarvā devatā itī śruter brāhmaṇe pūjā atipraśastā / bhārata sarvadevatādhāratvakathanāc ca* / – Cf. KANE 2, pp. 134ff., HAZRA (1975), pp. 257–259, SHASTRI (1963), pp. 192ff. for the importance of Brahmins.

⁴⁶ I.e. the building of the fire-altar with the formulas that symbolize the four chief officiating priests.

of "foot" various texts⁴⁷ have employed this verse for worshipping or touching the feet of respected persons.

Saying "I offer this *arghya* (water)" the devotee offers water mixed with sandalwood paste and unbroken rice grains in the Brahmin's hand. With the following *mantras* again sandalwood paste, unbroken rice, flowers and two betel leaves with an areca nut are offered in his hand and unbroken rice is thrown on his head. The worshipper bows to the Brahmin while reciting the verse "Salutation..."

As part of many *vratas* like *Vaṭasāvitṛī*, *Maṅgalāgaurī* etc. which are performed by women a special gift (*vāyana* / *vāyanaka* / *upāyana*) of sweets, a blouse piece, bangles along with *kunkuma* and *haridrā* is offered to the priest at the end of the *brāhmaṇapūjā* in a small winnowing fan.⁴⁸

Another common way of honouring a Brahmin is to feed him (*brāhmaṇabhojana*)⁴⁹. Just as Agni is the "mouth of the gods" through which they receive offerings⁵⁰, the Brahmin is a mediator. In the *śrāddha* Brahmins represent the deceased fathers and the *Viśve Devas* who receive food through them.⁵¹

(*brāhmaṇapūjā*)⁵²

mahāviṣṇusvarūpiṇe brāhmaṇāya idam āsanam /
idam pādyam /
⁵³*caranam pavitram vilatam purāṇam*
yena pūtas tarati duṣkṛtāni /
tena pavitreṇa śuddhena pūtāḥ
ati pāpmānam arātim tarema ||⁵⁴
bhūmidevāgrajānmāsi tvaṃ vipra puruṣottama /
*pratyakṣa*⁵⁴ *yajñapurusa*⁵⁵ *argho 'yaṃ pratigṛhyatām* ||
idam arghyam samarpayāmi /

⁴⁷ Cf. *Parīṣiṣṭa* to BGS 5.4.1; *Saṃskāraratnamālā* p. 1172,22.

⁴⁸ For the winnowing basket as an auspicious object cf. GONDA (1980 b), p. 157.

⁴⁹ Cf. GONDA (1980 b), pp. 340-341.

⁵⁰ Cf. ŚB 5.2.3.6: "Agni is all deities, since in Agni one offers to all deities."

⁵¹ Cf. GONDA (1980 b), p. 444; for the hands of Brahmins as "mouth of the fathers" cf. *ibid.* p. 445.

⁵² Text: RVBKS fol. 30 b.11-31 a.3.

⁵³ TB 3.12.3.4.

⁵⁴ *kṣo RVBKS.

⁵⁵ Lack of *samdhī*.

⁵⁶*gandhāḥ pāntu* *suumaṅgalyam cāstu* /
akṣatāḥ pāntu *āyusyam astu* /
puṣpāṇi pāntu *saubhāgiam astu* /
tāmbūlam pāntu *aiśvāryam astu* /
dakṣiṇāḥ pāntu *bahudeyam cāstu* ||⁵⁷
namo 'stv anantāya sahasramūrtaye sahasrapādākṣīrurubāhave /
sahasranāmne puruṣāya śāśvate sahasrakotīyugadhārīṇe namaḥ ||
gandhādisakalārādhanaṇīḥ svarcitam astu /
astu sakalārādhanaṇīḥ svarcitam /
iti brāhmaṇapūjanam samāptam ||

To the Brahmin who has the form of the great Viṣṇu [I offer] this seat.
[I offer] this water for washing the feet.

"Good Behavior is a means of purification, extensive, ancient, by which, being purified, one overcomes evil actions. Purified by that pure means of purification, may we overcome evil, the enemy."⁵⁷

You, Brahmin, greatest among men, god on the earth, you are the first born, the visible *yajñapurusa* (sacrifice personified).

Accept this *arghya* (water).

I offer this *arghya* (water).

May the fragrances protect.

(Brahmin:) And may there be prosperity.

May the unbroken rice protect.

(Brahmin:) May there be longevity.

May the flowers protect.

(Brahmin:) May there be affluence.

May the betel protect.

(Brahmin:) May there be supremacy.

May the gifts protect.

(Brahmin:) And may there be plenty to give.

Salutation to the endless one, who has thousands of forms, thousands of feet, eyes, heads, thighs, arms, thousands of names, the eternal *puruṣa*; salutation to him who supports thousands of crores of eras.⁵⁸

May there be proper worship with all pleasing items like sandalwood paste. (Brahmins:) May this be proper worship with all pleasing items.

Thus ends the *pūjā* of the Brahmin.

⁵⁶ In the *puṇyāhavācana* as described in the *Parīṣiṣṭa* to BGS 1.10.6-10 the formulas are very similar to the ones here: *tataḥ gandhāḥ iti gandham dadāti* / *sugandhāḥ pāntu iti pratigṛhṇanti* || ... *teṣāṃ pāṇiṣu akṣatam iti akṣatān dadāti* / ... *akṣatam cāriṣṭam cāstu iti pratigṛhṇanti* / ... *tebhyo dakṣiṇāḥ iti dakṣiṇāṃ dadāti* / *svasti dakṣiṇāḥ pāntu bahudeyam cāstu iti pratyūcuḥ* ||

⁵⁷ Translation by DUMONT (1951).

⁵⁸ For this verse cf. also p. 174.

6. Dismissal

Temporary idols of clay etc. which had been infused with life and worshipped during a festival or *vrata* are taken to a body of water in a procession and are immersed (*visarjana*) in a tank, river (cf. illustration 33) or the sea when they have served their purpose. Before this happens the deity inhabiting the idol is requested to leave.⁵⁹ The concluding *pūjā* (*uttarapūjā*), usually a *pūjā* with five services (*pañcopacāra*) is performed and the *ārati* is sung by all family members who are present. They throw *akṣata* on the idol and recite the *mantra*:

yāntu devagaṇāḥ sarve pūjām ādāya pāṛthivīm /
iṣṭakāmaprasiddhyartham punar āgamanāya ca ||⁶⁰

May all the groups of deities leave, having received the *pūjā* pertaining to the clay [idol], for the achievement of desires cherished [by me] and for [the deity's] coming again.

This *mantra* replaces a complicated ritual of taking out the infused life (*prāṇa*) which is due here. After the *prāṇapratisthā* the idol is not supposed to be moved as it has been firmly established (*pratiṣṭhita*). Now after the deity has been asked to leave the idol it can be lifted up and carried away for immersion. Along with it other materials⁶¹ used in worship are immersed in water or given away to Brahmins. Water is considered a *pratiṣṭhā*⁶² and thus depositing in water is a method of removing objects which are loaded with sacred power.

EXAMPLES OF OCCASIONAL PUJAS

1. Satyanārāyaṇavrata⁶³

The *pūjā* of Satyanārāyaṇa ("the Nārāyaṇa who does not fail"⁶⁴), a form of Viṣṇu (cf. illustration 34) is one of the most popular *pūjās* in

⁵⁹ The place for which the deity leaves is generally said to be the heavenly world. In analogy to the *prāṇapratisthā* rite (cf. pp. 191 ff.), where the deity came from the devotee's heart one expects here the taking back of the life force into the heart, which also happens in Tāntric *pūjā*; cf. Kālikā-Purāṇa 59.171.

⁶⁰ Cf. SPS p. 57.

⁶¹ Certain objects lose their power when used more than once. They go to *visarjana*. "Darbha, an antelope skin, mantras and brahmins do not lose their power when they are used more than once." (GONDA [1980 b], p. 280).

⁶² According to ŚB 4.5.2.15 water is the *pratiṣṭhā* of everything 'here': one can therefore dispose of an object by throwing it into the water. GONDA (1954b), p. 7.

⁶³ Now commonly known as *satyanārāyaṇapūjā*, but clearly called *vrata* in BhavP 3.2.24.16f. as the *pūjā* is connected with elements of *vratas*.

⁶⁴ According to the *kathā* narrated in BhavP the name Satyanārāyaṇa is

contemporary India, comparable to the popular Saṃtoṣmātāvratā, which is of recent origin. In imitation of it *pūjās* of a similar pattern of other deities are current, which have their own stories (*kathā*) which are ascribed to Purāṇas. Such are the *pūjās* of Satyavināyaka (= Gaṇapati, Gaṇeśa)⁶⁵, of Satyāmbā (= Devī)⁶⁶, Satyadatta (= Dattātreyā)⁶⁷. According to HARA PRASAD SHASTRI⁶⁸ the Satyanārāyaṇa worship is of Muslim origin and was originally known as "Satya-Pīr *pūjā*".⁶⁹ In Bengal, paintings of both Satyapīr and Satyanārāyaṇa are found.⁷⁰ The name Satyanārāyaṇa as an epithet of Viṣṇu is not mentioned in old texts⁷¹, and the *pūjā* of this form of Viṣṇu does not occur in traditional digests, like the Nirṇayasindhu and DhS, thus suggesting its late date. Stories in the BhavP 3.2.24–29⁷² and in the Bengali⁷³ version of the SkP 5.233–236 describe the worship of Satyanārāyaṇa. The version from the

used in two senses: 1. The unfailing Nārāyaṇa who always meets the expectations of his worshippers and 2. Nārāyaṇa who is identical with the ultimate truth (*satya*); cf. BhavP 3.29.48:

satyarūpam satyasamdhām satyanārāyaṇam harim /
yat satyatvena jagatas tam satyam tvām namāmy aham ||

In the *kathās* Satyanārāyaṇa often appears disguised as an old Brahmin and is shown as very jealous.

⁶⁵ The colophon of the *kathā* ascribes it to the Brahmāṇḍa-Purāṇa: *iti brahmāṇḍapurāṇe śivapārvatīsamvāde satyavināyakaopākhyāne ...*

⁶⁶ It is said to come from the Bhaviṣyottara-Purāṇa: *iti bhaviṣyottare śiva-ṣaṇmukhasamvāde satyāmbāvrata-kathā*.

⁶⁷ Composed by Vāsudevānand Sarasvatī (1854–1914 A.D.).

⁶⁸ See: A Descriptive Catalogue of Sanskrit Manuscripts in the Government Collection under the care of the Asiatic Society of Bengal. Vol. 5: Purāṇa manuscripts. Calcutta 1928, preface p. LXV.

⁶⁹ For a discussion of this problem cf. MITRA (1927).

⁷⁰ Cf. DUTT (1932), pp. 524 and 528.

⁷¹ Only *satya* "the true one" or "truth" occurs as one of the thousand names of Viṣṇu (Mbh 13.135.25 a, 36 b etc.). For the attribute *satya* of Viṣṇu-Kṛṣṇa cf. GONDA (1968 b).

⁷² For summaries of the *kathās* cf. also HOHENBERGER (1967), pp. 102–105.

⁷³ Printed in Bengali characters by the Vaṅgavāsī Press 1912 as part of the Revākhaṇḍa, reprinted from the edition by the publishers of the Gurumaṇḍal edition of the SkP. These chapters of the Revākhaṇḍa are obviously a later addition as they occur after the actual completion of the *khaṇḍa*. They are not found in the edition of the SkP published by the Venkateśvar Press, Bombay. – DIVEKAR (1976), pp. 177–180, unable to locate the *kathā* in the printed SkP, explains the word *skanda* as an erroneous reading for *skanna* – "lost" [Purāṇa]. This is, however, very unlikely, as the usual word for "lost" is *lupta*, *skand* being used in the sense of semen. – For the Hindī text and English translation of the version from the Bengali edition of the SkP cf. MITRA (1927), pp. 777–801.

SkP is reprinted in many popular books as the story that has to be read at the end of the *pūjā*. There exists a great amount of popular literature on Satyanārāyaṇa in regional languages as well.⁷⁴

These stories – which are summarized in the following – have been prefixed with an introduction where Sūta explains the performance of the *pūjā* to a group of seers in the Naimiṣa forest. The *pūjā* is said to have first been told by Nārāyaṇa (= Viṣṇu) as an easy means to obtain fulfilment of desires in the present Kaliyuga.

Stories connected with the worship of Satyanārāyaṇa

0. Introduction: Nārāyaṇa tells the <i>pūjā</i> to Nārada	BhavP 3.2.24	SkP 5.233.1–22
1. Story of the poor Brahmin	3.2.25	5.233.23ff.
2. Story of the king Candracūḍa	3.2.26	
3. Story of the wood-cutter	3.2.27	5.234
4. Story of the merchant	3.2.28–29	5.235
5. Story of king Vamśadhvaṇa		5.236

The version of the BhavP is more sophisticated, partly uses metres other than *anuṣṭubh* and has a more complicated set of rules for the performance of the *pūjā*. But apart from these details there is little difference in the contents of both versions.

The stories partly refer to each other as there is an attempt to establish a continuous tradition of devotees performing the *pūjā*:

Nārāyaṇa → to Nārada

Nārāyaṇa → to the poor Brahmin → to the wood-cutter

the poor Brahmin → to king Candracūḍa (om. SkP) → to the merchant

The story of king Vamśadhvaṇa – only found in SkP – is unconnected.

In the following these stories are summarized. The version of the BhavP is found on the left side, that of the SkP on the right side, when the texts differ. For a set of traditional illustrations cf. photo 35.

Summaries of Stories

0. Introduction: Nārāyaṇa reveals the *pūjā* to Nārada

(BhavP 3.2.24)

[SkP 5.233]

⁷⁴ For Bengali literature on Satyanārāyaṇa and stories about Satyapīr (from about the 15th to the 16th cent. A.D.) cf. SEN (1920), pp. 100ff. – For summaries of some stories current in Bengal which mainly tally with the version of the SkP cf. The Worship of Satya-Nārāyaṇa (1874), pp. 83–85.

Śaunaka and other seers in the Naimiṣa forest ask Sūta whom to worship in the Kaliyuga as an easy means to achieve fulfilment of wishes (1–3) [1]. Sūta praises Satyanārāyaṇa and narrates the following story (4–6) [2]: Nārada comes to the world of human beings who are suffering in many ways. He asks the god Nārāyaṇa for help (7–15) [3–11]. The god reveals to him the Satyanārāyaṇavratā: Viṣṇu in the form of Satyanārāyaṇa fulfils all desires in the present Kaliyuga. *Satya* is the foundation of *dharma*, *loka* and *brahman*. The fruits of the performance of the *pūjā* are wealth, offspring, fulfilment of whatever wish one has in one's mind (12–24) [12–16].

Pūjāvidhi:

After bathing early in the morning, cleaning one's teeth, holding a cluster of blossoms (*mañjarī*) of *tulasī* in one's hands, one should meditate on Hari (= Viṣṇu) who rests in truth; recite the *saṃkalpa* formula announcing that one will perform *pūjā* the same evening⁷⁵. One should perform the *pūjā* by worshipping the *śālagrāma* stone (Viṣṇu) together with a stand/piece (?) of gold by using five vessels (*kalasā*) and doorways made of banana stems. One should bath the *śālagrāma* with the five nectars (*amṛta*) and worship it with different materials. After reciting a specific *mantra* for Satyanārāyaṇa for one hundred and eight times (*japa*) one should make ten fire oblations (*homa*), followed by the rites of *tarpaṇa*, *mārjana* and listening to the *kathā*. The *prasāda* is divided into four parts: The first part for the *ācārya*, the second for

One should worship Satyanārāyaṇa in the evening accompanied by relatives and Brahmins. Bananas, ghee, milk, flour of wheat or rice, sugar or molasses, all mixed together⁷⁶ have to be offered as *naivedya* and eaten as *prasāda*. After the *pūjā* one should offer a gift to the Brahmin and listen to the *kathā*. All devotees should eat of the *prasāda* and spend the evening dancing and singing. Finally everyone should return home remembering Satyanārāyaṇa [17–22].

⁷⁵ Popular versions read *sapāda*, which is equal to 1 1/4 seer (= a measure) each.

⁷⁶ According to some authorities a *saṃkalpa* of a *pūjā/vratā* to be undertaken in the evening is to be made in the morning (cf. KANE 5, p. 32).

the family members, the third for other listeners and the fourth for oneself. One should feed Brahmins and eat silently (24-34). If this is performed with devotion and faith all desires will be granted. Having spoken thus the god vanishes from Nārada's sight and goes to Kāśī (35-38).

1. Story of the Poor Brahmin

(BhavP 3.2.25)

[SkP 5.233], continued

To the poor Brahmin Śatānanda (SkP om. name) in Kāśī Viṣṇu manifests himself disguised as an old Brahmin and advises him to worship Satyanārāyaṇa in order to get rid of his poverty. He then reveals his divine form to the Brahmin (1-20) [23-29] and tells the *pūjāvidhi* [om. SkP]:

Mix 1/8 seer of flour of wheat with cow milk, sugar, ghee of cow milk, curd; offer a bath to Hari (in the *śālagrāma* stone) with the five nectars; offer sandalwood paste, flowers, Veda recitation, incense, a lamp, food, and betel. Listen to the story and eat the *prasāda* (21-33).

The Brahmin makes the *saṃkalpa* for performing this *pūjā* and worships Satyanārāyaṇa together with his relatives (34-38) [30-36].

Satyanārāyaṇa is pleased and appears before them to fulfil their wishes (39-42).

End (43-44) [37].

2. Story of King Candracūḍa

(BhavP 3.2.26)

[om. SkP]

The pious king Candracūḍa who resides in the city Kedāramaṇi is conquered by his enemies and has to seek refuge in the forest (1-6). On a pilgrimage he comes to Kāśī where he finds Satyanārāyaṇa being worshipped everywhere. He requests the priest Sadānanda (identical with Śatānanda of the previous story?) to instruct him about this *pūjā* (7-12).

Pūjāvidhi:

The *pūjā* can be performed on any day in the evening time. One should prepare a doorway decoration with banana stems and have five vessels and five banners arranged. In their middle one should construct the *vedikā* (sacrificial "altar") and have the *śālagrāma* stone installed by Brahmins. One should perform the *pūjā* devoutly with various materials and sleep on the ground for seven nights constantly remembering Viṣṇu (13-17).

The king acts accordingly and at night receives a sword from Viṣṇu to destroy his enemies. After his return to Kedāramaṇi, he conquers his enemies and gains much wealth. He worships Hari on every full moon day and becomes prosperous. After his death he goes to Viṣṇu's abode (18-22).

3. Story of the Wood-Cutter

(BhavP 3.2.27)

[SkP 5.234]

The tribe of Bhillas (= Niśādas) lives on transporting wood in the forest. Once they come to Kāśī where one of them happens to see Satyanārāyaṇa's *vrata* being performed in Viṣṇudāsa's *āśrama* (1-8). Sadānanda explains the *pūjāvidhi*: Offer 1/8 seer each of wheat flour, honey, flavour of camphor and ghee as food. Bath the deity with the five nectars (*amṛta*) and worship with sandalwood paste. As additional food offer *pāyasa*,

The seers in the Naimiṣa forest ask about the next person who performs the Satyanārāyaṇa *vrata* after the poor Brahmin did so. Sūta reports: Once when the poor Brahmin performs the *pūjā* a wood-cutter arrives [1-5]. The Brahmin praises Satyanārāyaṇa's *vrata*. The wood-cutter receives *prasāda* and returns home. He buys ripe bananas, sugar, ghee, milk, flour of wheat and performs the *pūjā* together with his family. He becomes prosperous and

apūpa, *saṃyāva*, curd, milk; worship by offering fruits, flowers, incense, a lamp (9–20).

The Bhillas perform the *pūjā* accordingly and become wealthy and go to Viṣṇu's abode after death (21–28).

goes to Satyanārāyaṇa's abode after his death [6–14].

4. Story of the Merchant⁷⁷

(BhavP 3.2.28–29)

King Cakracūḍa of Maṇipūra performs Satyanārāyaṇa's *pūjā* regularly. Once the merchant Lakṣapati from Ratnapura happens to see this

[SkP 5.235]

King Ulkāṃukha performs Satyanārāyaṇa's *pūjā* at the banks of a river when a merchant happens to see it and inquires about the performance [1–8].

The merchant vows to worship Satyanārāyaṇa in case a child is born to him (13–15) [9–16]. He returns home and after some time his wife Līlāvatī gives birth to a daughter, who is named Kalāvatī. She marries the merchant Śaṅkhapati (SkP om. name). Father and son-in-law forget the worship of Satyanārāyaṇa (16–30) [17–23]. Both depart to a distant place for their business. One night precious goods are stolen from the palace of the king (named Candraketu in the SkP), and both are falsely accused of theft and imprisoned (31–48) [24–28]. At the same time the merchant's family suffers much and has to beg for a living. By chance the daughter happens to see Satyanārāyaṇa's *pūjā* and later performs it in her house together with her mother. Thereby Satyanārāyaṇa is satisfied (3.2.29.1–17) [29–37]. At night Satyanārāyaṇa in the form of a Brahmin appears in the king's dream and orders him to release the two prisoners. Both are allowed to return home. However they again forget to worship Satyanārāyaṇa (18–32) [38–48]. Satyanārāyaṇa in form of an ascetic tries to point out their fault to them, reveals his divine form and reminds Lakṣapati of his promise to worship Satyanārāyaṇa. The merchant repents and begs Satyanārāyaṇa's pardon (33–53) [49–64].

Both reach their home within seven days and send a messenger to inform Līlāvatī. On receiving the message she interrupts the *pūjā* of Satyanārāyaṇa in order to receive her husband. The daughter Kalāvatī forgets to

⁷⁷ The motif of this story – a deity's anger at a promise by the devotee that remained unfulfilled while the deity has performed his part of the "contract" – is as old as the AB (cf. the story of Hariścandra as part of Śunaḥśepa's *ākhyāna*).

eat the *prasāda* of the *pūjā*. Because of this mistake her husband's ship sinks. Everyone is in distress (54–64) [65–83]. Satyanārāyaṇa's voice is heard from the sky ordering Kalāvatī to eat the *prasāda* which would enable her to meet her husband. It happens accordingly. From then onwards the family performs the Satyanārāyaṇa *pūjā* regularly, enjoys worldly pleasures and goes to heaven after death (64–68) [84–90]. End (69–70).

5. Story of King Vamśadhvaja⁷⁸

(om. BhavP)

[SkP 5.236]

King Vamśadhvaja happens to meet a group of cowherds who worship Satyanārāyaṇa. Out of pride he neither shows respect towards the deity who is being worshipped nor accepts the *prasāda* which is offered to him [1–5]. Because of this guilt great misfortune befalls him. He repents, worships Satyanārāyaṇa and thereby regains his loss [6–9]. End of the frame story [10–16].

From the version of the SkP we come to know very little about the mode of worship: The *pūjā* is to be performed in the evening in contrast to most *pūjās* which are done in the latter half of the morning. The food offering consists of a mixture of bananas, ghee, milk, wheat or rice flour, sugar and curd. One should listen to the *kathā* and spend the evening in the company of friends and relatives singing and dancing. The BhavP gives more details: Satyanārāyaṇa is worshipped in the *śālagrāma* stone together with (a stand / a piece of?) gold. For the *pūjā* one has to arrange five vessels (*kalāśa*) and prepare a doorway of banana stems. Satyanārāyaṇa is bathed with the five nectars and worshipped with different materials. The *pūjā* is followed by *havana*, *tarpaṇa*, *mārjana* and listening to the *kathā*. The rulings about the food offering are similar to the ones laid down in the SkP. More details about the use of *mantras* are not provided. In the current *pūjā* in Mahārāṣṭra one especially recognizes the use of banana stems, which is recommended by the Purāṇas; these are fixed in the corners of a square on

⁷⁸ In the Hindī version: Tuṅgadhvaja; popular versions read Aṅgadhvaja.

the ground and bent towards a central point; further the *naivedya* offering, consisting of 1 1/4 of any measure of ghee, flour of wheat or rice, sugar or jaggery, milk, bananas, all ingredients being mixed together. Satyanārāyaṇa is worshipped in a brass idol of Kṛṣṇa in form of a child (*bālakṛṣṇa*) or the *śālagrāma* stone. The current pattern of worship seems to be influenced by the rites of pacification (*śānti*). Satyanārāyaṇa is surrounded by (1) the guardians of the eight directions (*dikpāla*)⁷⁹ and (2) the nine heavenly bodies (*navagraha*)⁸⁰ in the form of areca nuts, which are arranged on a shallow dish filled with rice (*pūrṇapātra*; cf. illustration 36 and 37) and placed on top of a vessel (*kalāśa*). Further Varuṇa as deity of the water in the vessel is invoked, often together with the deities Gaṇapati, Durgā, the "guardian of the field" (*kṣetrapāla*) and "house protector" (*vāstospati*)⁸¹. As can be seen from illustration 37 the deity Varuṇa occurs twice: Once as deity of the vessel – placed in the centre – and once as guardian of the Western direction. Gaṇapati occurs once as protecting deity together with Durgā and others and once outside the *pūrṇapātra* where he is worshipped as remover of obstacles at the beginning of the *pūjā*. At both places he appears in different functions. The arrangement of the heavenly bodies⁸² follows the model of the rites of pacification (*śānti*) of the heavenly bodies (*navagraha*), which is "the model of all *śānti-homas* in all medieval digests."⁸³

The order of the guardians of the directions (*lokapāla* / *dikpāla*) is always fixed as being anti-clockwise, starting from the east. The worship of the heavenly bodies, the guardians of the directions as well as the group of *kratusamrakṣakadevatās* has the same significance for the removal of obstacles and securing protection from all sides. As suitable time for this *pūjā* the modern sources recommend a full moon day or a day on which a passage (*saṃkrānti*) of the sun or another heavenly body from one *rāśi* or position to another occurs. Worship should take place at sunset – if possible at the *gorājas-muhūrta*⁸⁴ –, which means that the devotee has to observe a fast until the evening; but it may also be performed in the

⁷⁹ For the *dikpālas* cf. MALLMANN (1963), pp. 124–137.

⁸⁰ The heavenly bodies can also be worshipped separately outside the *pūrṇapātra* when there is not sufficient space.

⁸¹ These deities belong to the group of "guardian deities of the sacrifice" (*kratusamrakṣakadevatā*).

⁸² Cf. Matsya-Purāṇa 93.11–12 where this order of the heavenly bodies with the sun in the centre is prescribed. For the order of the *navagrahas* cf. further Dharmakośa vol. 3/3, pp. 1554–1639 (*grahayajña*).

⁸³ KANE 5, pp. 749f.

⁸⁴ Cf. n. 17 on p. 190.

morning. In the current Mahārāṣṭrian practice it is often performed before or after a special auspicious event, like a marriage, further once in the month of *śrāvaṇa* according to many family traditions. Occasionally it is done after passing an examination successfully to show the devotee's gratitude.

The fire offering (*homa*) enjoined by the Purāṇas after Satyanārāyaṇa's worship is not in practice in Mahārāṣṭra, but seems to be popular in Uttar Prādeś according to oral information.

The following gives an outline of offerings in the current *pūjā*; special *mantras* which do not occur in the usual *ṣoḍaśopacārāpūjā* have been extracted and translated. The text contains the *mantras* recited for installing the vessel (*kalāśa*) on a heap of rice and for placing the shallow dish filled with grains (*pūrṇapātra*) on top of that vessel. With RV 9.17.4 the devotee sets the vessel on a heap of rice which has been spread on the *pūjā* table (Mar. *cauraṅga*; cf. illustration K). This *mantra* comes from a hymn to *soma* in the process of clarifying (*pavamāna*). It has been employed here in accordance with a tradition⁸⁵ which uses the *mantra* in the present context because the word "vessel" (*kalāśa*) occurs in it. The vessel is then filled with water, sandalwood paste, unbroken rice, flowers, *dūrvā* blades, an areca nut and "a piece of gold", i.e. usually a coin. Vedic *mantras* may be recited while putting each of the items into the vessel.⁸⁶ It is then covered with twigs of a mango tree. The vessel thus filled symbolizes fullness, prosperity, and plenty.⁸⁷ With TS 1.8.4.1 b the *pūrṇapātra* is placed on the vessel. This *mantra* has probably been selected here because the word *pūrṇa* reminds one of the word *pūrṇapātra*. The original occurrence is in connection with the *pūrṇadarvya* offering – an oblation of a *darvi* spoonful of boiled rice⁸⁸ – which is made early in the morning of the second day of the *sākamedha parvan*.

Then Varuṇa, the deity connected with water, which has been filled into the vessel, is invoked in an areca nut which is placed in the centre of the *pūrṇapātra* (cf. illustration 37). The guardians of the eight directions are invoked in areca nuts: Indra in the east, Agni in the south-east, Yama in the south, Nirṛti in the south-west, Varuṇa in the west, Vāyu in the north-west, Soma in the north, Īśāna in the north-east. Next the heavenly bodies are invoked. This is followed by a short worship of these deities. The

⁸⁵ Cf. Ṛbhā p. 96,6–7: *ā kalāśeṣu ity asya pavamānasomo gāyatrī kalāśābhi-mantraṇe viniyogaḥ*.

⁸⁶ For these *mantras* cf. pp. 45–46.

⁸⁷ For the symbolism of the *pūrṇakalāśa* cf. BOSCH (1960), pp. 110ff.

⁸⁸ Cf. BHIDE (1979), pp. 91 and 106.

main pūjā, however, is performed for Satyanārāyaṇa following the pattern of the *śoḍaśopacārāpūjā*. The text of the following pages follows the edition in SPS pp. 99–125, a popular source.

Text⁸⁹ of the Current Pūjā of the Satyanārāyaṇavrata

Items⁹⁰ 0.1–0.4

0.5 Declaration (*saṃkalpa*)

... sakalapīḍāparihārārtham manepsilasakalamānorathasiddhyartham⁹¹
śrīsatyanārāyaṇadevatāprītyartham ... pūjanam aham kariṣye |

... I shall perform pūjā for the satisfaction of the noble deity Satyanārāyaṇa, for the removal of all troubles, for the fulfilment of all wishes desired by my heart.

Item 0.6

Śoḍaśopacārāpūjā of Gaṇapati in the form of an areca nut

Items 0.7–0.13

Installing the Vessel (*kalāśasthāpana*) and Invocation (*āvāhana*)

taṇḍulopari

⁹² ā kalāśeṣu dhāvati pavitre pari śicyate |
ukthair yajñeṣu vardhate ||⁹²

iti kalāśam saṃsthāpya/kalāśe jalam nikṣīpya tatra gandhā-
kṣatapuṣpadūrvāṅkurān āmrāpallavam pūgīphalam hiraṇyam
ca nikṣīpya |

om ⁹³ pūrṇā darvi parā pata supūrṇā punar ā pata |
vasneva vi krīṇāvahā iṣam ūrjam śatakrato ||⁹³

iti kalāśe pūrṇapātram nidhāya

pūgīphale varuṇam sāṅgam saparivāram sāyudham śasaktikam āvāhayāmi |

pūrvādidikṣu

om indrāya namaḥ indram āvāhayāmi |

om agnaye namaḥ agnim āvāhayāmi |

⁸⁹ Text: SPS pp. 99–125.

⁹⁰ Cf. chart on pp. 102–103 for the items which correspond to the numbers.

⁹¹ Read *mana-īpsita*.

⁹² RV 9.17.4.

⁹³ TS 1.8.4.1 b.

om yamāya namaḥ yamam āvāhayāmi |
om nīrtāye namaḥ nīrtim āvāhayāmi |
om varuṇāya namaḥ varuṇam āvāhayāmi |
om vāyave namaḥ vāyum āvāhayāmi |
om somāya namaḥ somam āvāhayāmi |
om īśānāya namaḥ īśānam āvāhayāmi |

iti dikpālān āvāhya tatraiva pūrṇapātre

pūgīphale akṣatān akṣatapūñje vā samarpayāmi |
om sūryāya namaḥ sūryam āvāhayāmi |
om somāya namaḥ somam āvāhayāmi |
om bhāumāya namaḥ bhāumam āvāhayāmi |
om budhāya namaḥ budham āvāhayāmi |
om bṛhaspataye namaḥ bṛhaspatim āvāhayāmi |
om śukrāya namaḥ śukram āvāhayāmi |
om śanaiścārāya namaḥ śanaiścaram āvāhayāmi |
om rāhave namaḥ rāhum āvāhayāmi |
om ketave namaḥ ketum āvāhayāmi |

iti navagrahān āvāhya |

om bhūr bhuvaḥ svaḥ varuṇādyāvāhitadevatābhyo namaḥ
sarvopacārārthe gandhākṣatapuṣpaṃ samarpayāmi |
haridrām kuṅkumam saubhāgyadravyaṃ samarpayāmi |
dhūpaṃ samarpayāmi |
dīpaṃ darśayāmi |
naivedyaṃ samarpayāmi |
namaskaromi |
anena kṛtāpūjanena varuṇādyāvāhitadevatāḥ prīyantām ||

With [the mantra]

"It hastens to the pitchers, poured upon the sieve it waxes strong at sacrifices through the lauds."

he sets the vessel on the rice, fills water into the vessel [and] throws sandalwood paste, unbroken rice, flowers, dūrvā blades, mango twigs, an areca nut and [a piece of] gold into it.

With [the mantra]

Om. "O ladle, fly away filled, and well filled do thou fly back; like wares,
O Śatakratu, let us barter food and strength."⁹⁴

he sets the *pūrṇapātra* on the vessel.

I invoke in [this] areca nut Varuṇa with [all] limbs, with attendants,
armed, with power.

Om. Salutation to Indra, I invoke Indra.

Om. Salutation to Agni, I invoke Agni.

Om. Salutation to Yama, I invoke Yama.

Om. Salutation to Nirṛti, I invoke Nirṛti.

Om. Salutation to Varuṇa, I invoke Varuṇa.

Om. Salutation to Vāyu, I invoke Vāyu.

Om. Salutation to Soma, I invoke Soma.

Om. Salutation to Isāna, I invoke Isāna.

Having [thus] invoked the guardians of the directions in the
directions beginning from the east [he invokes the heavenly
bodies] in this *pūrṇapātra*:

I offer to [each] areca nut or to the heap of unbroken rice (on which the
areca nuts are placed) grains of unbroken rice.

Om. Salutation to the sun, I invoke the sun.

Om. Salutation to the moon, I invoke the moon.

Om. Salutation to Mars, I invoke Mars.

Om. Salutation to Mercury, I invoke Mercury.

Om. Salutation to Jupiter, I invoke Jupiter.

Om. Salutation to Venus, I invoke Venus.

Om. Salutation to Saturn, I invoke Saturn.

Om. Salutation to Rāhu, I invoke Rāhu.

Om. Salutation to Ketu, I invoke Ketu.

Having [thus] invoked the nine heavenly bodies [he speaks:]

Om. Bhūḥ bhuvah svah. Salutation to the invoked deities beginning with
Varuṇa.

[As a substitute] for all services I offer sandalwood paste, unbroken rice
and a flower.

I offer turmeric, *kuṅkuma*, substances of [signifying] good fortune.

I offer incense.

I show a lamp.

⁹⁴ Translation by KEITH.

I offer food.

I prostrate.

May the invoked deities beginning with Varuṇa be pleased by this comple-
ted worship.

0.14 Meditation verse (*dhyāna*)

dhyāyet satyaṃ guṇātītaṃ guṇatrayasamanvitam |
lokanāthaṃ trilokeśam kaustubhābharaṇam harim ||
'nīlavarnam pītavāsam⁹⁵ śrīvatsapadabhūṣitam |
govindam gokulānandam brahmādyair api pūjitam ||

One should meditate on Hari who does not fail, who is beyond the [span
of the three] qualities (= *sattva*, *rajas*, *tamas*) [but at the same time] is
endowed with the triad of qualities, the protector of people, the lord of the
three worlds, who is adorned with the *kaustubha* [jewel]; who is of dark
colour, wears a yellow garment, who is adorned [on his chest] with the
footmark [named] *śrīvatsa*, Govinda, the joy of [the village] Gokula, he
who is worshipped even by [gods] like Brahman.

Items 1.1.-3.2

Sarasvatīpūjā (i.e. a short worship of the book containing the *satyanārāya-*
ṇakathā and worship of Vyāsa to whom the Purāṇas are ascribed)

Brāhmaṇapūjā⁹⁶

2. Ṛṣipañcamīvrata

In the Ṛṣipañcamīvrata the seven seers (*sapta-ṛṣi*), viz. Kaśyapa,
Atri, Bharadvāja, Viśvāmitra, Gautama, Jamadagni, Vasiṣṭha (and his
wife Arundhatī) are worshipped, who have also been identified with the
stars of the constellation Ursa Major.⁹⁷ The seven seers are regarded as
being the founders of the seven main lineages (*gotra*)⁹⁸ of the Āryas. They
are thought to be not of human origin.⁹⁹

The *vrata* is to be performed on the fifth day of the bright half of the

⁹⁵ Read *vāsasam*.

⁹⁶ Cf. pp. 197 ff.

⁹⁷ For lists of seers and mythological traditions connected with them cf.
MITCHINER (1982). For iconographic representations cf. SIVARAMAMURTI (1981).

⁹⁸ For their relation to the *gotra* system cf. MITCHINER (1982), pp. 79-134.

⁹⁹ Cf. BhG 10.6: "The seven mighty seers of old, likewise the Manus four,
sharing in my mode of being, were born [the children] of my mind; from them
[arose] these creatures in the world." (Translation by ZAEHNER).

month *bhādrapada*.¹⁰⁰ It is described in various digests of *dharmaśāstra*, like Hemādri's *Caturvargacintāmaṇi*, *Vratākhaṇḍa* pt. 1, pp. 568, 18–572, 9, Anantadeva's *Samvatsaradīdhiti* pp. 216, 8–220, 29 (quoting Hemādri, further *Brahma-Purāṇa*, *BhavP*) and many late *nibandha* works. Hemādri quotes the story of the first performance of the *vrata* (*vratakathā*)¹⁰¹ from the *Brahmāṇḍa-Purāṇa*:

Sitāśva asks god Brahman for a *vrata* which can destroy the evil one has accumulated. Brahman tells the following story: The Brahmin couple Utaṅka and Suśīlā has a daughter who becomes a widow soon after her marriage. Once, while she is sleeping, she is transformed into a heap of worms. Her father finds the reason of this transformation through meditation: In her seventh life (counting back from the present one) she did not keep away from handling kitchen utensils and cooking pots during the time of her monthly course, and thus polluted them. The only way to have her regain human form is to perform the *Rṣipaṇcamīvrata* in the following manner and dedicate the merit of the performance to her: After taking bath in a river one should bath the idols of the seers with the five nectars and worship them with the usual items, food and *arghya* offerings¹⁰². Finally one has to listen to the above mentioned story (*vratakathā*). On this day one should live on vegetables grown on untilled land and observe chastity.

Another story¹⁰³ connected with this *vrata* occurs in the *VR* pp. 260, 30–263, 9 (quoting *Bhaviṣyottara-Purāṇa*) and *Vratārka* fol. 88a.7–90b.3:

A certain Brahmin named Sumitra and his wife Jayaśrī live in *Vidarbha*. Because the woman defiles the cooking pots during her monthly course she is reborn as a bitch and her husband as an ox. The *vrata* is a means to make them regain human form. The person who wants to perform it has to brush his teeth in the morning with a twig of the *apāmārga*¹⁰⁴

¹⁰⁰ There is, however, a controversy about the exact date. Cf. KANE 5, p. 151.

¹⁰¹ This story is also quoted in the *Samvatsaradīdhiti*. Since the text of the edition of Hemādri's work is partly corrupt the quote in the *Samvatsaradīdhiti* has been consulted as well.

¹⁰² At the end of most *vratas* *arghya* offerings have to be given in addition to the one *arghya* occurring at the beginning of the *ṣoḍaśopacārāpūjā* (cf. 1.4).

¹⁰³ This story is translated on pp. 215–216.

¹⁰⁴ Sticks of the *apāmārga* (Skt.; Mar. *āghāḍā*) are recommended for cleaning one's teeth, e.g. *Viṣṇusmṛti* 61.14. The name *apāmārga* "the one who wipes off" (cf. GONDA [1955], p. 79) suggests the driving away of the manifestations of the evil (GONDA [1980 b], p. 17).

shrub and wash his hair with powdered sesame seeds and powder of the myrobalan fruit.

A Mar. version of the same story with minor variations is popularly known as *ṛṣipaṇcamīcī kahāṇī* and forms part of a collection of *vrata* stories (*kahāṇī*)¹⁰⁵. To give an example of this kind of literature, which has its own peculiar style this *kahāṇī* is translated here.

*Rṣipaṇcamīcī kahāṇī*¹⁰⁶

Listen to your story, great seers.

There was a big town. There lived a Brahmin. He, on his part, lived happily, doing agricultural work. Then what happened one day? His wife was menstruating, the pollution spread in the house uncontrolled. What happened because of this defect? Her husband became an ox in the next life. The woman, on her part, was born as a bitch. [It was] a miracle of god. They were both in their son's house. He was very religious. He performed the worship of gods and did charitable deeds, he performed the *śrāddha* and *pakṣa* rites. He cared for the Brahmins who visited him.

One day a *śrāddha* was due in his house. He told his wife: "Today is my father's *śrāddha*. Prepare *khīr* and *purī*." She was very devoted to her husband. She cooked some vegetables, [prepared] some salads (*kośimbīr*). She prepared *khīr* and *purī*. Just then what was the disaster that happened? The pot with the *khīr* was left uncovered. A serpent cast its venom in it. The bitch saw this. She thought in her mind: "The Brahmins (who are invited for the *śrāddha*) will eat the *khīr* and die. The sin of killing the Brahmins will fall on the son." Therefore she got up. Rushing [there] immediately she touched the pot of *khīr*. The Brahmin's wife got angry. She took a burning firebrand and hit the bitch [with it] at the waist. She discarded the cooked food. Again she cooked food. The Brahmins were fed. She did not even offer the left-overs to the bitch. [The bitch] had to fast the whole day. The night came, then she went to her husband, that means to the ox and began to weep bitterly. The ox asked her for the reason. She said: "I am hungry. Today I had no food, no water. A serpent cast venom in the pot of *khīr*, I happened to see this. I touched the pot lest the Brahmins would die. My daughter-in-law got angry. Taking a burning firebrand she broke my waist [with it]. My whole body aches. What can I do about it?" The ox replied: "In the previous life you spread the pollution of the menstruation in the house. That affected me. Because of this defect

¹⁰⁵ For this collection cf. p. 197.

¹⁰⁶ Text: Subodh *kahāṇī* pp. 59–61.

I became an ox. Today my son yoked me to the plough. Tying a nose-bridle at my mouth he beat me. I, too, am hungry today. His *śrāddha* came to naught."

This talk was heard by the son. Getting up immediately he came outside. He gave grass to the ox. He gave food to the bitch, to both he gave plenty of water for drinking. In his mind he was much grieved.

The next day he got up [early] in the morning [and] went into the deep forest. There he saw a gathering of seers. He made a prostration before them with eight limbs. The seers asked him: "Why are you so worried?" The son said: "My father has been born as an ox and my mother has been born as a bitch. I am worrying about how they could be released. Kindly tell me a way." Then the seers said: "Perform the *Ṛṣipañcamīvrata*. How is this *vrata* to be performed? There comes the month *bhādrapada* [and] there comes [in this month] the fifth day of the [bright] half. What is to be done on that day? Right in the afternoon one should go to the river; make a prayer to the *āghāṭā* (shrub); clean one's teeth with a twig of it. One should get the seed of the myrobalan powdered, get sesame seeds crushed, apply [both] to one's hair, then one should bath, wear clean clothes. Then one should go to a good (i.e. sacred) place. One should worship the seven seers together with Arundhatī. One should perform this for seven years. Finally one should perform the concluding ceremony. What results from this *vrata*? The defect of menstruation is removed. One is relieved from evil. It fetches the [same amount of] merit [as does] bathing in several holy rivers. It fetches the [same amount of] merit [as does] giving of various kinds of charitable gifts. It accomplishes what is desired in one's heart."

The son performed this *vrata*. The merit of it he gave to his parents. What was the result of this merit? The defect of the menstrual blood was removed. From the sky a vehicle came down. He who had been an ox became a handsome man. She who had been a bitch became a beautiful woman. Both sat in the vehicle and went to heaven.

The son's object was achieved. So should be yours and ours. This [long] story of [originally] sixty words¹⁰⁷ is complete [in this short version] within five (= a few) words.

The *Samvatsaradīdhiti* which mainly follows Hemādri gives further details of the performance of the *vrata*. One should worship the seers and Arundhatī in the form of eight knots made of *darbha* grass; live on vegetables which come from unploughed land; observe chastity during the night. For the concluding ceremony (*udyāpana*) one should invite seven teachers,

¹⁰⁷ Mar. *uttar* – speech, discussion.

worship seven idols of the seers, offer oblations into the fire (*homa*) and donate seven cows to the teachers. This *vrata* should be continued for seven years. The text further quotes peculiarities as described in the BhavP.

Accordingly one should draw a *sarvatobhadra*¹⁰⁸ to serve as a seat (*āsana*) for the vessel (*kalaśa*) bearing the idols of the seven seers.

The current *pūjā* in Mahārāṣṭra is mainly performed by women¹⁰⁹ whose monthly course has stopped as a kind of atonement (*prāyaścitta*) for offences committed previously during that time.

Menstruating women are traditionally considered impure and have to remain isolated in a particular place of the house for four days. They are not allowed to cook and are not to be touched by their husbands.¹¹⁰ Although the *vrata* promises to remove all evil one has committed, in current practice it is performed only with the above mentioned aim in mind. The mode of *pūjā* current in Mahārāṣṭra deviates in several points from the description in older sources: The seers and Arundhatī are invoked in areca nuts (cf. illustration 38) or in stones from the river Tuṅgabhadra (the latter ones are worshipped until the concluding ceremony of the *vrata* in the eighth year) which are placed on heaps of rice. At least in Mahārāṣṭrian practice knots of *darbha* grass symbolising the seers are not used. There is further no employment of a vessel (*kalaśa*) as seat for the seers.

The number seven is of special importance in this *vrata*. In the story told by Hemādri it was during the seventh life counting back from the present one that the woman defiled the cooking utensils. The number of seers is seven (Arundhatī, not a seer herself, being the eighth object of worship). According to the *Samvatsaradīdhiti* seven Brahmins are to be invited for the concluding ceremony (*udyāpana*) and seven cows are to be given to them. The *vrata* should continue for seven years.

It is interesting to note that even today people who perform this *vrata* do not eat anything which has been produced by ploughing the land, like

¹⁰⁸ Cf. fn. 194 on p. 61.

¹⁰⁹ Occasionally it is performed by couples, as an offence committed by the wife also affects the husband.

¹¹⁰ Cf. KANE 2, pp. 802ff. for *rajasvalādharma*, further ABBOTT (1932), pp. 499ff. and WINTERNITZ (1920), p. 40. VR p. 260, 19–25 (quoting Bhaviṣyottara-Purāṇa) makes an attempt to explain the reason for the impurity of women: After Indra had committed the sin of killing a Brahmin by his killing of Vṛtra, he deposited his sin in four places: 1. fire – the first flames of which are mixed with smoke, 2. rivers – the water of which is polluted by the first rains of the rainy season, 3. mountains – on top of which trees exuding sticky gum grow and 4. women who are menstruating. For a similar story cf. already TS 2.5.1.2–4; cf. also KRICK (1982), pp. 510ff.

rice etc., on that day. This is to show respect to oxen, ploughing being done in India mostly with oxen yoked to ploughs. It had been told in the second *vratakathā* that the husband whose wife defiled the cooking pots was reborn as an ox and had to suffer ill-treatment on the day of his *śrāddha*. However, the *Samvatsaradīdhiti* which omits this story, also prohibits the consumption of anything produced by ploughing the land. Here the idea seems to be that the performer of the *vrata* should imitate the mode of life of the ancient seers, who gathered fruits and roots¹¹¹ to live on and did not cultivate land in order to avoid forms of injury to living beings (*himsā*).

A similar *pūjā* of the seven seers and Arundhatī is performed by the R̥gvedins when they renew their sacred threads in the month of *śrāvaṇa*. The following gives the sequence of items offered in this *pūjā* and extracts important *mantras* which do not occur in the regular *śoḍaśopacārāpūjā*. As this *pūjā* is not included in the R̥VBKS, the SDS, a popular source has been consulted.

Text of the Current Pūjā of the R̥ṣipañcamīvrata¹¹²

The *pūjā* is a *śoḍaśopacārāpūjā* with certain peculiarities: At the beginning a small portion of the five products of the cow (*pañcagavya*), i.e. milk, curd, butter, liquid and solid excreta, mixed together, has to be eaten for purification.

Items 0.1–0.4

0.5 Declaration (*saṃkalpa*)

...¹¹³ *iha janmani janmāntare ca jñānato 'jñānato vā rajasvalāvasthāyāṃ kṛtasamparkajanitadoṣaparihārārtham arundhatīsaṃhitakaśyapādīsaptarṣi-prītidvārā śrīparamēśvaraprītyartham pūjanam ahaṃ kariṣye* |¹¹³

... I shall perform *pūjā* for the satisfaction of the noble highest Lord to remove, through the grace of the seven seers, Kaśyapa and others, together with Arundhatī, the evil which was caused by bodily contact made in the state of the monthly course knowingly or unknowingly, in this life and in another [past] life.

¹¹¹ E.g. Mbh 9.47.29cd and 9.47.38ab; for the mode of life of the *ṛṣis* cf. MITCHNER (1982), p. 191. Similarly the *vānaprastha* should collect fruits and roots (cf. Kūrma-Purāṇa 2.27.4) and should not eat products of agriculture (cf. Kūrma-Purāṇa 2.27.13).

¹¹² Text SPS pp. 58–71.

¹¹³ Cf. VR p. 255, 2–4.

Item 0.6

Śoḍaśopacārāpūjā of Gaṇapati in the form of an areca nut

Items 0.7–0.13

0.14 Meditation verse (*dhyāna*)

¹¹⁴ *mūrtam brahmaṇyadevasya brahmaṇas teja uttamam |
sūryakoṭipratikāśam ṛṣirṇdam vicintaye* ||¹¹⁴

I think of the assemblage of seers, which resembles crores of suns, [the assemblage], which is the highest splendour incarnate of Brahman, a deity patronizing the Brahmins.

1.1 Invocation (*āvāhana*)

*kaśyapaḥ sarvalokeśaḥ sarvadeveṣu saṃsthitaḥ |
narāṇām pāpanāśāya*¹¹⁵ *ṛṣirūpeṇa tiṣṭhati* || (1)
śrīkaśyapāya namaḥ | kaśyapam āvāhayāmi |

*atraye ca namas tubhyaṃ sarvabhūtahitaiṣiṇe |
taporūpāya satyāya brahmaṇe 'mitatejase* || (2)
śrī-atraye namaḥ | atrim āvāhayāmi |

*bharadvāja namas tubhyaṃ sadā dhyānaparāyaṇa |
mahājāṭila dharmātmā pāpaṃ haratu me sadā* || (3)
śrībharadvājāya namaḥ | bharadvājam āvāhayāmi |

viśvāmitra namas tubhyaṃ balin mahamahāvratam [m] |
adhyakṣīkṛtagāyatrītaporūpeṇa saṃsthita [m] || (4)
śrīviśvāmitrāya namaḥ | viśvāmitram āvāhayāmi |

*gautamaḥ sarvabhūtānām ṛṣiṇām ca mahāpriyaḥ |
śrautānām karmaṇām caiva saṃpradāyapravartakaḥ* || (5)
śrīgautamāya namaḥ | gautamam āvāhayāmi |

*jamadagnir mahātejās tapasā jvalitaprabhaḥ |
lokeṣu sarvasiddhyartham sarvapāpanivartakaḥ* || (6)
śrījamadagnaye namaḥ | jamadagnim āvāhayāmi |

*namas tubhyaṃ vasiṣṭhāya lokānām varadāya ca |
sarvapāpaprāṇāśāya sūryānvayahitaiṣiṇe* || (7)
śrīvasiṣṭhāya namaḥ | vasiṣṭham āvāhayāmi |

¹¹⁴ Cf. *Samvatsaradīdhiti* p. 216, 27–29 and VR p. 255, 18–19 for this verse.

¹¹⁵ Lack of *saṃdhi*.

*arundhati namas tubhyaṃ mahāpāpaprāṇāśini /
pativratānāṃ sarvāsāṃ dharmasīlapravartake*¹¹⁶ // (8)
śrī-arundhatyai namaḥ / arundhatīm āvāhayāmi /

Kaśyapa, the lord of all people resides among all gods; in order to remove the evil of human beings he stays in the form of a seer. (1)
Salutation to the noble Kaśyapa. I invoke Kaśyapa.

Also salutation to you, to Atri, who wish good to all beings, whose form is austerity, who are true, are a Brahmin with infinite splendour. (2)
Salutation to the noble Atri. I invoke Atri.

Bharadvāja, salutation to you, always absorbed in meditation, great ascetic; may the pious one always remove my evil. (3)
Salutation to the noble Bharadvāja. I invoke Bharadvāja.

Viśvāmitra, salutation to you, O powerful one, great performer of sacrifices, who have seen the *gāyatrī* [verse], who stand out in the form of austerity. (4)
Salutation to the noble Viśvāmitra. I invoke Viśvāmitra.

Gautama is very dear to all beings and seers and is the originator of the tradition of sacrificial ceremonies. (5)
Salutation to the noble Gautama. I invoke Gautama.

Jamadagni, who has great splendour, whose lustre flares up through austerity, removes all evil residing in people for the achievement of all objects. (6)
Salutation to the noble Jamadagni. I invoke Jamadagni.

Salutation to you, Vasiṣṭha, the boon-giver of people, to you who are death for all evil, who are the well-wisher of the solar race. (7)
Salutation to the noble Vasiṣṭha. I invoke Vasiṣṭha.

Arundhatī, who remove great evil, salutation to you, who are the originator of duties and [good] conduct of all those [women] who are devoted to their husbands. (8)

Salutation to the noble Arundhatī. I invoke Arundhatī.¹¹⁷

¹¹⁶ Ungrammatical for **tike*.

¹¹⁷ The seers may also be invoked with the following Vedic *mantras* instead: Kaśyapa with RV 9.114.2, Atri with RV 5.78.4, Bharadvāja with RV 6.25.9, Viśvāmitra with RV 10.167.4, Gautama with RV 1.78.1, Jamadagni with RV 3.62.18, Vasiṣṭha with RV 7.33.11, Arundhatī with RVKh 10.85.5.

Items 1.2–2.8

Pūjā with Leaves and Flowers (*patrapūjā*)¹¹⁸

Items 2.9–2.18

*Arghya*¹¹⁹

Items 3.1–3.2

*Brāhmaṇapūjā*¹²⁰, *vāyana*

3. Anantacaturdaśīvrata

On the fourteenth day¹²¹ of the bright half of the month *bhādrapada* the snake Ananta – identified with Viṣṇu whose bed it is – is worshipped by many. This *vrata* is supposed to fulfil all desires and remove evil. It is one of the current festivals and *vratas* connected with snake worship.

The *kathā* connected with this *vrata* as quoted by Hemādri¹²² (source not indicated) runs as follows:

Kṛṣṇa communicates to Yudhiṣṭhira this *vrata* (cf. illustration 40) which dispels all evil and identifies himself with Ananta ("infinite"), the object of worship in this *vrata*.

The Brahmin couple, Sumantu and Dikṣā has a daughter named Śilā. After Dikṣā's death Sumantu marries Karkaśā, whose character is evil. Śilā is married to Kaundinya. While leaving for her husband's house she happens to see a group of women worshipping Ananta on the fourteenth day of the month *bhādrapada*. The women instruct her in the mode of worship and tie a string to her wrist, which is the sign of Ananta. Through Ananta's grace Śilā's poor dowry which she is carrying along with her in a box is transformed into a collection of precious goods. However, her husband tears off the string from her wrist and throws it into the fire. Because of this guilt he loses his property. Realizing his mistake he leaves home in search of Ananta. Finally he meets Ananta disguised as an old Brahmin. Ananta reveals his divine form having Viṣṇu's attributes. He

¹¹⁸ Cf. p. 196.

¹¹⁹ Cf. n. 102 on p. 214.

¹²⁰ Cf. pp. 197–199.

¹²¹ For a discussion of the exact time for the performance of the *vrata* cf. works on *dharmasāstra*, especially VR.

¹²² Caturvargacintāmaṇi, Vratakhanda pt. 2, pp. 26, 1–41, 3; Saṃvatsara-dīdhiti p. 258, 1ff. narrates the story with a long introduction which is not fully quoted by Hemādri.

advises Kauṇḍinya to observe the Anantacaturdaśivrata for fourteen years, promises offspring and liberation to him and his wife.

Different traditions are found in old and modern texts regarding the mode of performance of the pūjā. Agni-Purāṇa 192.7–10 briefly states that an idol of Ananta made of *darbha* grass, placed on a vessel filled with water, should be worshipped on the banks of a river, i.e. a place where natural purity is found. The food offering consists of cakes made of rice flour of which one half is later given to the Brahmin priest. After the *vratākathā* has been read a string, the sign of Ananta, which has been worshipped with *mantras* is tied to the wrist or round the neck. Hemādri p. 29, 13–30, 5 gives a similar description to the one found in Agni-Purāṇa. The string is said to have fourteen knots¹²³ and should be tied to the left arm¹²⁴. After the pūjā the *vratākathā* is read. According to these sources the objects of worship of this *vrata* are the snake Ananta made of *darbha* grass and a string which represents Viṣṇu (also called Ananta).

The current pūjā in Mahārāṣṭra mainly follows the way of worship as prescribed by the VR of Viśvanātha (about 1736 A.D.). This is a *śoḍaśopacārapūjā* with three main objects of worship:

1. The sacred river Yamunā,
2. The snake Śeṣa,
3. Ananta (= Viṣṇu) in the form of a string (*doraka*) (cf. illustration 39 and 40 for these objects of worship).

The river Yamunā is invoked in the water of the vessel (*kalāśa*), which serves as a seat for Śeṣa and Ananta. The Vedic *mantra* employed here (RV 10.75.5) from a hymn to the rivers praises Yamunā together with other rivers. It is commonly employed for invoking holy rivers in a vessel. In this pūjā Varuṇa is not invoked as usual as deity of the water. On top of the vessel filled with water a shallow dish (*pūrṇapātra*) is placed, on which the snake Śeṣa (made of twisted *darbha*¹²⁵ grass) is placed. This snake is also called Ananta. From mythology the snake Ananta is known as support of

¹²³ In *Samvatsaradīhiti* p. 257, 19–21 these knots are said to represent fourteen deities.

¹²⁴ *Samvatsaradīhiti* specifies: To the left arm of a woman and the right arm of a man.

¹²⁵ From the pure *darbha* or *kuśa* grass "substitutes" of persons or idols are prepared. Thus in the *śrāddha* rites an absent Brahmin can be substituted by a "Brahmin made of *kuśa* grass" (cf. SHASTRI [1963], pp. 230–231). A figure of *kuśa* grass is burnt in place of a person who is assumed to have died abroad (SHASTRI, pp. 346–347). The substitutes of the seven seers and Arundhatī are eight knots made in *darbha* grass according to *Samvatsaradīhiti* p. 216, 18–19.

the earth which it carries on one of its thousand heads.¹²⁶ A string – the symbol of a snake, to which it resembles in form, as identified with Viṣṇu – is placed in front of or on the *darbha* snake, and both are infused with life (*prāṇapratisthā*)¹²⁷. Finally this string with fourteen knots is tied to the worshipper's wrist or round the neck (cf. illustration 41). Modern sources state that the string which is worn at the wife's wrist is worshipped as Anantī (= Ananta's wife) or *lakṣmīdoraka* ("thread of Lakṣmī"), and the husband's string as Ananta. In the current practice Anantī is a simple string without knots.

A similar symbolism (string-snake) is found in Kālidāsa's *Śakuntalā* (7th act): Śakuntalā's son has an amulet¹²⁸ tied to his wrist, which when touched by anyone except his parents or himself, is transformed into a snake which bites. The use of threads and strings with knots or amulets attached to them for protection is very common in India. It is well known from the festival *rakṣābandhana*¹²⁹. The threads and strings form a barrier which demons cannot cross.

The old string which has been preserved¹³⁰ from the previous year's pūjā is handed over to the officiating priest. The performance of the *anantapūjā* cannot be started by a devotee according to his own will but has to come to him in some way. Sometimes the priest who is the receiver of the old strings distributes these to people, a custom which guarantees a wide circulation of the *vrata*. The devotee who thus happens to "find" the Ananta continues the tradition of this *vrata* which thus is believed to be *an-anta* ("without end"). The number fourteen is of special importance in the *vrata* and occurs several times, in connection with the years of performance of the *vrata*, the number of knots in Ananta, the number of vegetables and porous cakes offered for *naivedya*, and the number of rupees to be offered as *dakṣiṇā* to the priest.

The old texts do not mention the worship of the river Yamunā in connection with the Anantavrata. They further do not distinguish between

¹²⁶ Cf. BhP 5.25.2.

¹²⁷ For the *prāṇapratisthā* cf. 191ff.

¹²⁸ *Rakṣākaṇḍaka* – a kind of locket with a box containing the herb *aparā-jitā*.

¹²⁹ *Rakṣābandhana* is celebrated on the full moon day of the month of *śrāvaṇa* (cf. DhS p. 127, 9–19). For the use of bandages cf. also DIEHL (1956), pp. 251–253; UNDERHILL (1921), pp. 131–134 ("knotted thread worship"). During the marriage ceremony husband and wife tie a thread to each other's wrist (*kautukabandhana* / *kaṇḍakabandhana*); cf. KANE 2, p. 536 and Dharmakośa 3, pp. 1877–1881.

¹³⁰ It is supposed to be worn continuously for one year; in practice it is, however, preserved in a box for the next year. Cf. also ABBOTT (1932), p. 444.

the snake Śeṣa and Ananta (= Viṣṇu) as objects of *pūjā*. Whereas the *pūjā* described by them is mainly a snake worship, the snake (now specified as Śeṣa, which is "only" the support of Viṣṇu) loses its importance as the main object of worship in the current *pūjā* and is subordinated to the worship of Ananta (= now Viṣṇu). Relations between the three objects of worship can be established on account of Purāṇic stories connected with them.

A connection between the river Yamunā, the snake Śeṣa (also known as Ananta) and Viṣṇu can be established on the basis of a statement found in the meditation verse of the following *pūjā* text (*śeṣapūjā*): Śeṣa lives in Yamunā. Harivaṃśa 70.8ff. and BhP 10.39.44–55 narrate that Akrūra worshipped the thousand-headed snake Ananta in the pool of the Yamunā which is regarded as the entrance to the world of snakes. Ananta who is Viṣṇu's devotee is described as clad in a dark blue garment and as carrying a plough in one hand.¹³¹ In his lap Viṣṇu is seated. A certain general connection between Yamunā, Śeṣa and Viṣṇu is given by the fact that Kṛṣṇa and Baladeva (Balarāma) are said to have spent their childhood on the banks of this river. Balarāma is sometimes considered to be an incarnation of Śeṣa and is represented as wearing blue garments and holding a plough as his weapon. The form of Yamunā's vehicle, the tortoise, was once chosen by Viṣṇu as an *avatāra*. A close connection between Śeṣa and Ananta (= Viṣṇu) is already visible from the name Ananta which was originally the name of the snake, Viṣṇu's bed, and was then transferred to Viṣṇu himself and is thus applicable to both. Śeṣa is "an incarnation or transformation of Nārāyaṇa who is, however, also said to sleep upon this reptile."¹³² "Thus, Viṣṇu sleeps on Śeṣa and Viṣṇu is Śeṣa, Śeṣa is a form of the Supreme Being."¹³³ The snake has become an inseparable part of the deity who sleeps on it.

Text of the Current Pūjā of the Anantacaturdaśīvrata¹³⁴

Items 0.1–0.4

0.5 Declaration (*saṃkalpa*)

...¹³⁵ *mayā ācaritasya anantavratasya sampūrṇaphalāvāptidvārā śrīmad-anantadevatāprītyartham ... śrīmadanantapūjām kariṣye* [~¹³⁵

¹³¹ Cf. also BhP 5.25.7; the story is summarized by VOGEL (1926), pp. 91ff.

¹³² GONDA (1954a), p. 151.

¹³³ Ibid. p. 152.

¹³⁴ Text: SPS pp. 72–96.

¹³⁵ Varṣakriyākaumudī p. 324, 14–16 reads: ... *sarvopāpāramocanadāridrya-*

... I shall perform the *pūjā* of the noble Ananta for the satisfaction of the noble deity Ananta indicated by the achievement of the complete fruit of the Anantavrata that is practiced by me ...

Item 0.6

Śoḍaśopacārapūjā of Gaṇapati in the form of an areca nut

Items 0.8–0.13 (0.7 missing)

1. Yamunāpūjā

0.5 Declaration (*saṃkalpa*)

0.14 Meditation (*dhyāna*)

¹³⁶ *lokapālāstutām devīm indranīlasamudbhavām |*
*yamune tvām aham dhyāye*¹³⁷ *sarvakāmārtasiddhaye ||*¹³⁸
yamunāyai namaḥ | dhyāyāmi |

Yamunā, for the achievement of the objects of all desires I meditate on you, who are praised by the guardians of the world, deity, who were born from a sapphire.

Salutation to Yamunā. I meditate.

1.1 Invocation (*āvāhana*)

om ¹³⁸ *imaṃ me gaṅge yamune sarasvatī*
śutudrī stomam sacatā paruṣṇy ā |
asikṇyā marudvṛdhe vitastayā
*'rjīkīye śṛṇuhy ā suṣomayā ||*¹³⁹
¹³⁹ *sarasvatī namas tubhyaṃ sarvakāmapradāyini |*
*āgaccha devi yamune vratasampūrtihetave ||*¹³⁹
śrīyamunāyai namaḥ |
asmin kalaśe yamunām āvāhayāmi |

Om. "Favour ye this my laud, O Gaṅgā, Yamunā, O Śutudrī, Paruṣṇī and Sarasvatī: With Asikṇī, Vitastā, O Marudvṛdhā, O Ārjīkīyā with Suṣomā hear my call."

nāśanasarvakāmopabhogataduttaraviṣṇulokāvāptikāmaś caturdaśavarṣasamāpyaṃ
śrīmadanantavratam kariṣye |

¹³⁶ Cf. VR p. 700, 1–2.

¹³⁷ Ungrammatical for *dhyāyāmi*.

¹³⁸ RV 10.75.5.

¹³⁹ For this verse cf. VR p. 700, 3.

Sarasvatī, salutation to you, fulfiller of all desires, come, O goddess Yamunā, for the completion of the *vrata*.

Salutation to Yamunā. I invoke Yamunā in this vessel.

Items 1.2–2.8

*Aṅgapūjā*¹⁴⁰

*Nāmapūjā*¹⁴¹

Items 2.9–3.2

2. Śeṣapūjā

*yamunākalaśopari pūrṇapātraṃ nidhāya tasyopari saptapha-
ṇāyutaṃ śeṣaṃ saṁsthāpya pūjayet |*

Having set the *pūrṇapātra* on the vessel of Yamunā [and] having established [the snake] Śeṣa with seven hoods on it, one should worship.

0.14 Meditation verse (*dhyāna*)

¹⁴²-*brahmāṇḍādharabhūtaṃ ca yamunāntaravāsinaṃ |
phaṇāsaptasamāyuktaṃ*¹⁴³ *dhyāye 'nantaṃ haripriyaṃ ||*¹⁴²

I meditate on (the snake) Ananta who is dear to Hari, who is endowed with seven hoods, who is the support of the world and lives inside the Yamunā (river).

1.1 Invocation (*āvāhana*)

¹⁴⁴-*śeṣaṃ saptaphaṇāyuktaṃ kālapanaganāyakaṃ |
anantaśayanārthaṃ tvāṃ bhaktyā hy āvāhayāmy ahaṃ ||*¹⁴⁴
asyāṇi darbhapratimāyāṃ śrīśeṣāya namaḥ śeṣaṃ āvāhayāmi |

I invoke Śeṣa, who has seven hoods, is the leader of the black snakes, [I invoke] you with devotion as Ananta's bed.

Salutation to the noble Śeṣa in this *darbha* idol. I invoke Śeṣa.

¹⁴⁰ Cf. p. 195.

¹⁴¹ I.e. worship with a litany of names.

¹⁴² Cf. VR p. 701, 14–15.

¹⁴³ Ungrammatical for **saptaka*.

¹⁴⁴ Cf. VR p. 701, 15–16.

Items 1.2–2.8

Pūjā of the Limbs of the Idol (*aṅgapūjā*)¹⁴⁵

Items 2.9–3.2

3. Anantapūjā

Prāṇapratīṣṭhā of Ananta in the form of a string¹⁴⁶

0.14 Meditation verse (*dhyāna*)

¹⁴⁷-*pūtāmbaradharaṃ devaṃ śaṅkhacakraḡadādharāṃ |
alaṅkṛtasamudrasthaṃ viśvarūpaṃ vicintaye ||*¹⁴⁷

I think of the god who wears a yellow garment, who holds conch, discus and club, who is adorned [and] stays in the ocean [and] has the form of the universe.

1.1 Invocation (*āvāhana*)

*sahasraśīrṣā puruṣaḥ sahasrākṣaḥ sahasrapāt |
sa bhūmiṃ viśvato vṛtvā 'ty atiṣṭhad daśāṅgulam ||*

¹⁴⁸-*āgacchānanta deveśa tejorāśe jagatpate |
imāṃ mayā kṛtāṃ pūjāṃ gṛhṇā puruṣottama ||*¹⁴⁸
*śrīmadanantāya namaḥ | asmin caturdaśagranthīyutadorake anantaṃ āvā-
hayāmi |*

"A thousand heads hath Puruṣa, a thousand eyes, a thousand feet. On every side pervading earth he fills a space ten fingers wide."

Come, Ananta, lord of the gods, mass of splendour, lord of the world, highest *puruṣa*, accept this *pūjā* which is performed by me.

Salutation to the noble Ananta. I invoke Ananta in this string of fourteen knots.

Items 1.2–2.8

Granthipūjā (*pūjā* of the [fourteen] knots)

*Aṅgapūjā*¹⁴⁹

¹⁴⁵ Cf. n. 140 above.

¹⁴⁶ Cf. pp. 191 ff. for the *prāṇapratīṣṭhā*.

¹⁴⁷ Cf. *Samvatsaradīdhiti* p. 255, 7–8 and VR p. 703, 3–4.

¹⁴⁸ Cf. *Samvatsaradīdhiti* p. 255, 9–10; *Varṣakriyākaumudī* p. 328, 4–5 and VR p. 703, 4–5.

¹⁴⁹ Cf. n. 140 above.

*Patrapūjā*¹⁵⁰

*Puṣpapūjā*¹⁵¹

Items 2.9–3.1

Binding of the String (*doraka*)

¹⁵² *ananta saṃsāramahāsamudramagnaṃ samabhyuddhara vāsudeva /
anantarūpe viniyojayasva hy anantasūtrāya namo namas te ||*¹⁵²

Ananta, lift [me] up who am sunk in the great ocean of *saṃsāra*, O Vāsudeva; unite me with the form of Ananta. Salutation [and again] salutation to you, whose string is endless.

Disposal of the Old String (*jīrṇadorakavisarjana*)

¹⁵³ *namaḥ sarvāhitānanta jagadānandakāraka /
jīrṇadoram amuṃ deva viśrje 'haṃ tvadājñayā ||*¹⁵³

O Ananta who do good to all, who give happiness to the world, salutation: With your consent I discard this old string, O god.

Item 3.2

*Brāhmaṇapūjā*¹⁵⁴, *vāyana*.

APPENDIX

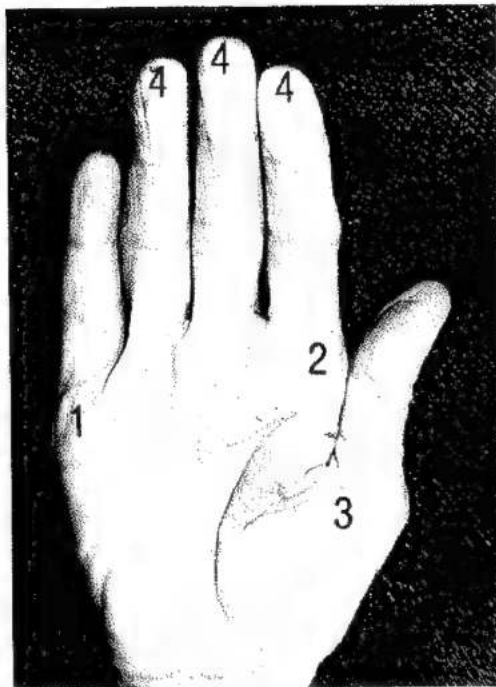
¹⁵⁰ For the *pūjā* with leaves and flowers cf. p. 196.

¹⁵¹ Cf. n. 150.

¹⁵² Cf. *Caturvargacintāmaṇi*, *Vratākhaṇḍa* pt. 2, p. 29, 22–30, 2 and 40, 12–15; *Agni-Purāṇa* 192.9 cd and 10 ab; *Samvatsaradīdhiti* p. 257, 17–19; VR p. 706, 17–18 for this verse.

¹⁵³ Cf. VR p. 706, 19–20.

¹⁵⁴ Cf. pp. 197–199.



6



7



9B



10



8



9A



11



12



13



14



17



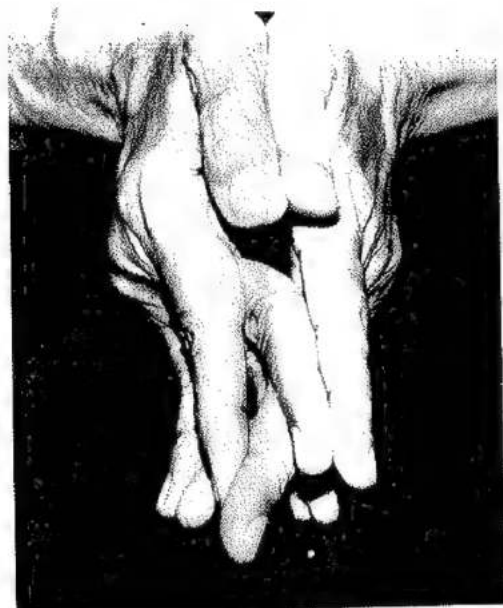
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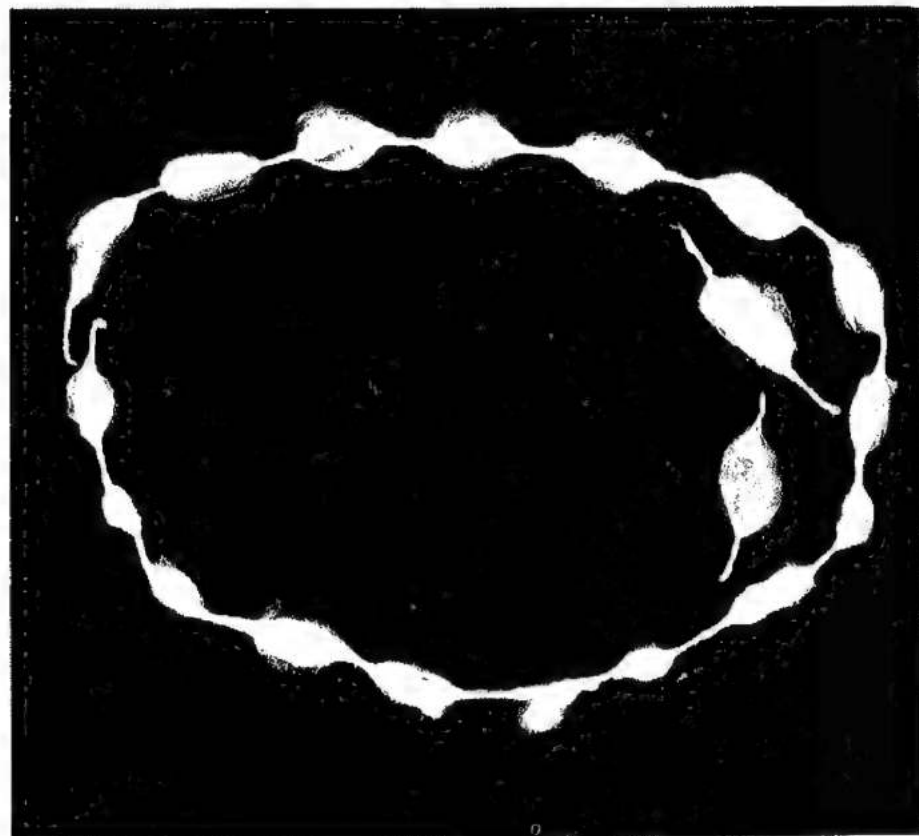
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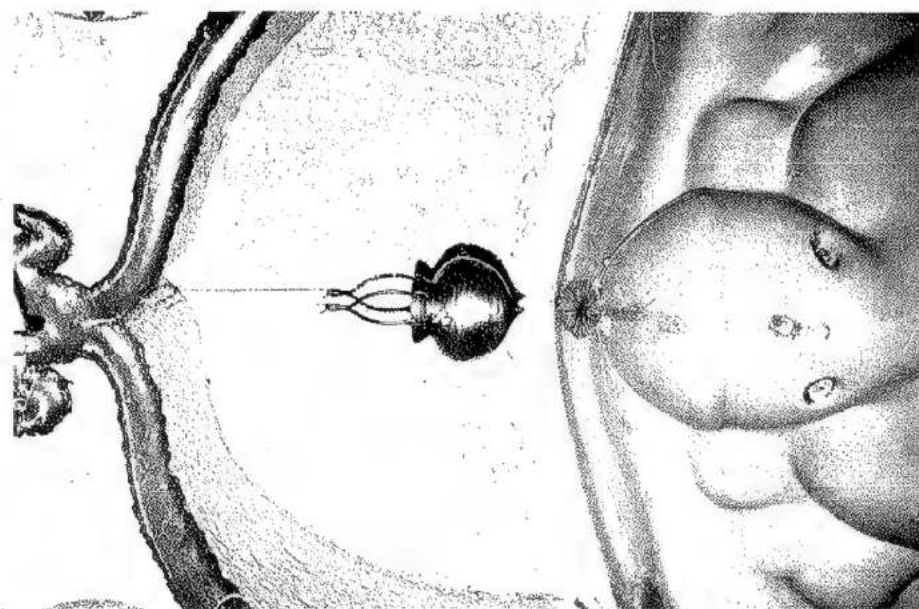
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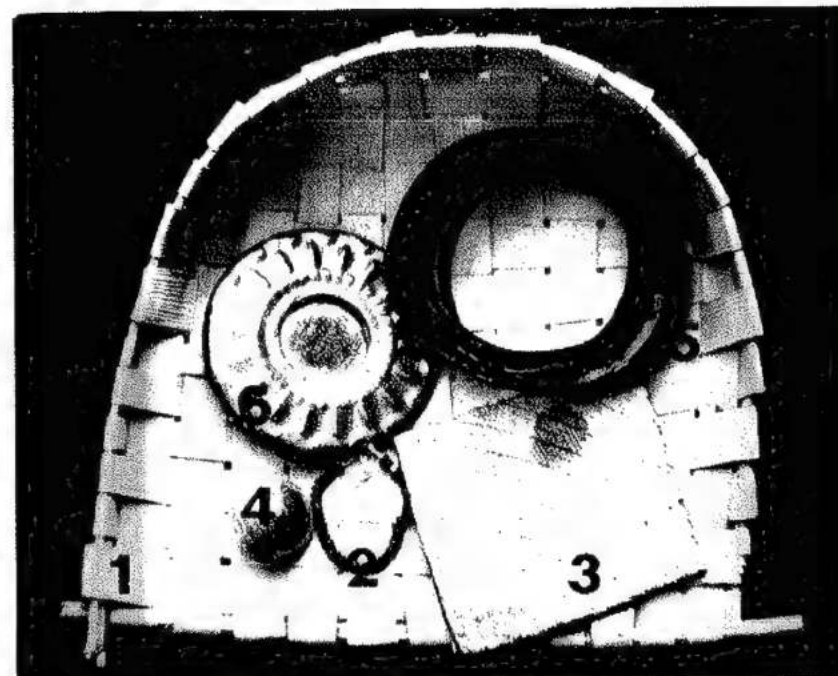
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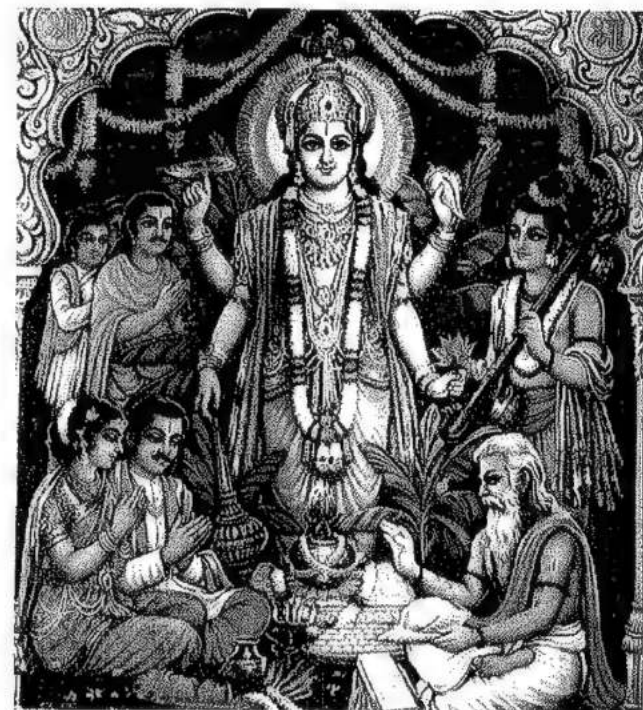
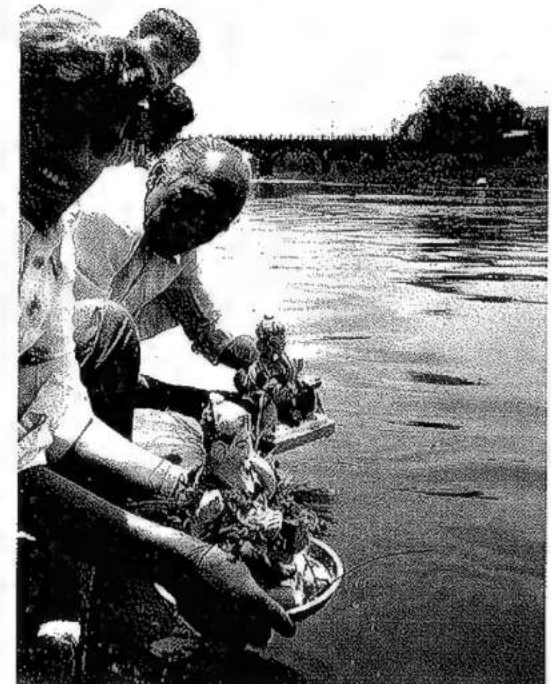
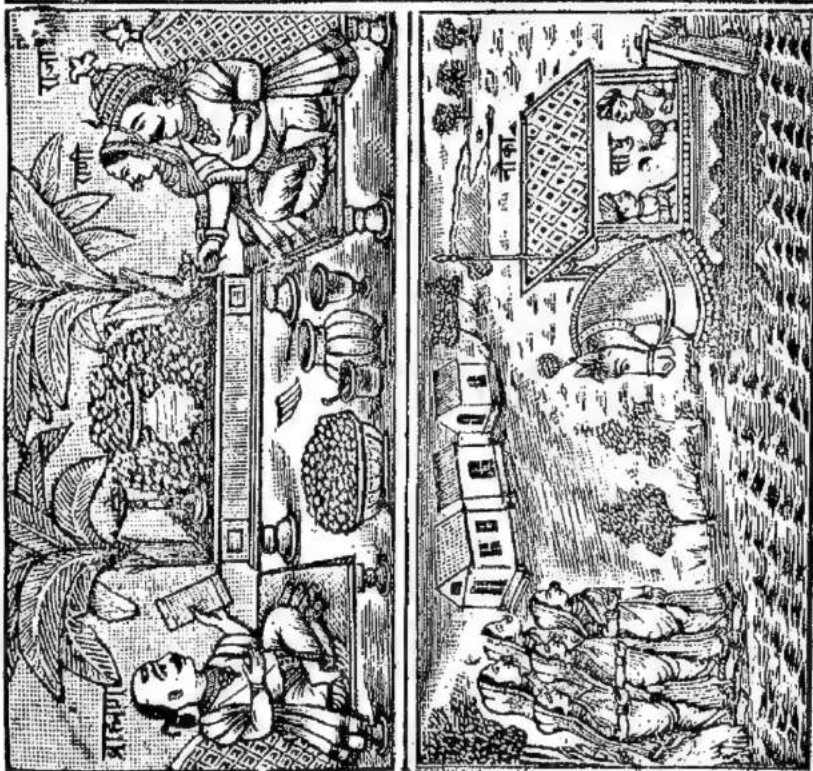
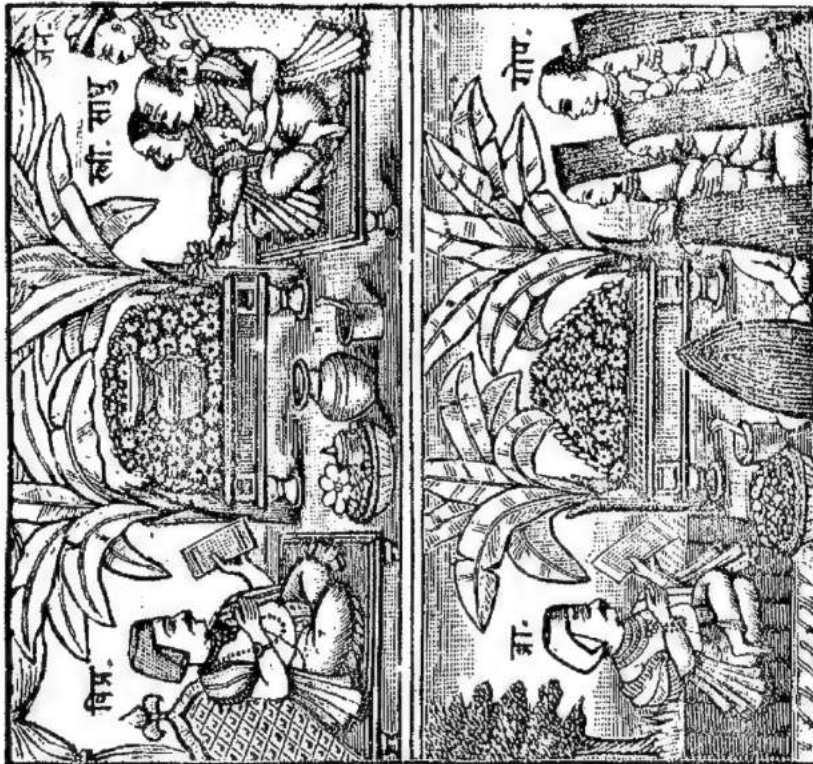
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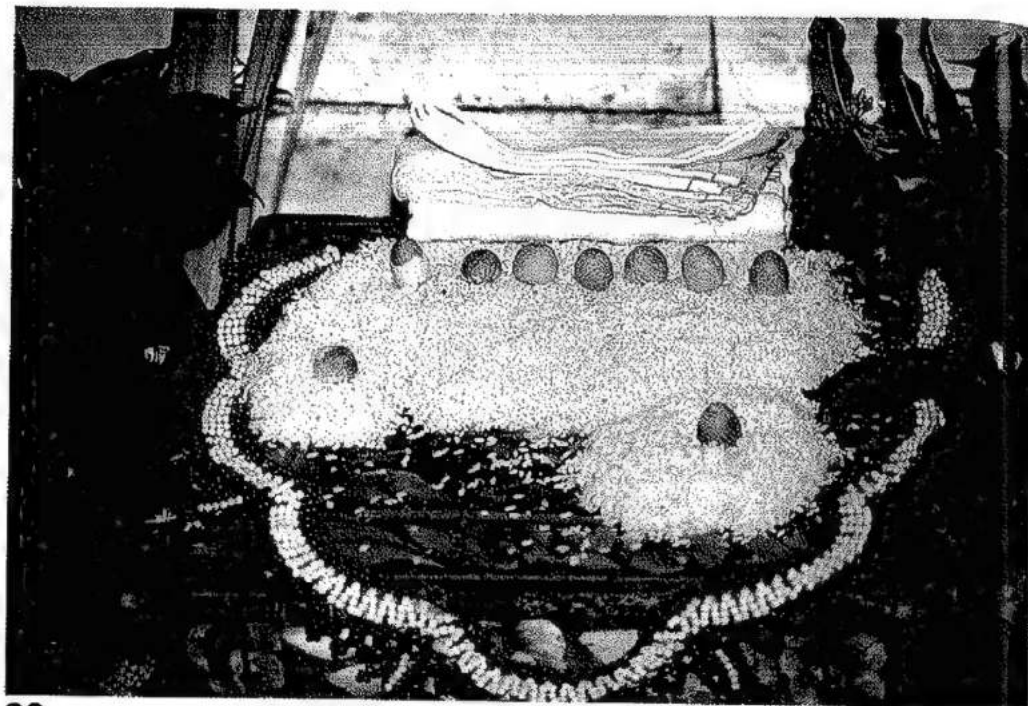


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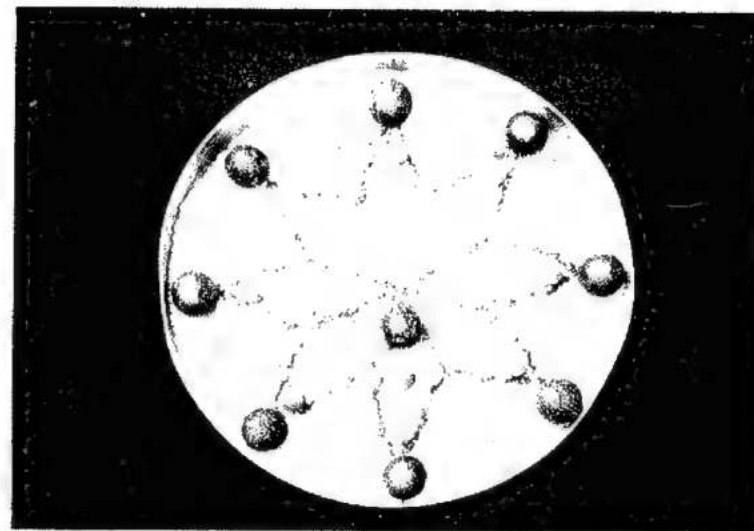




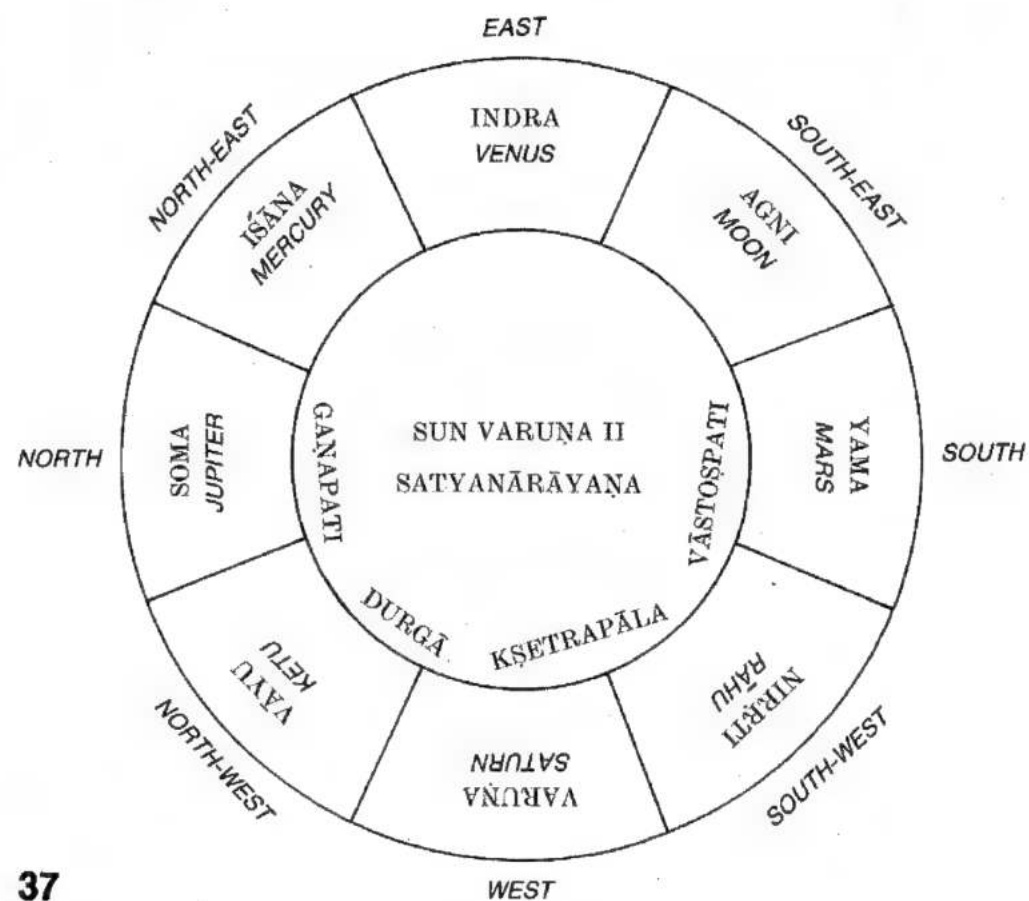
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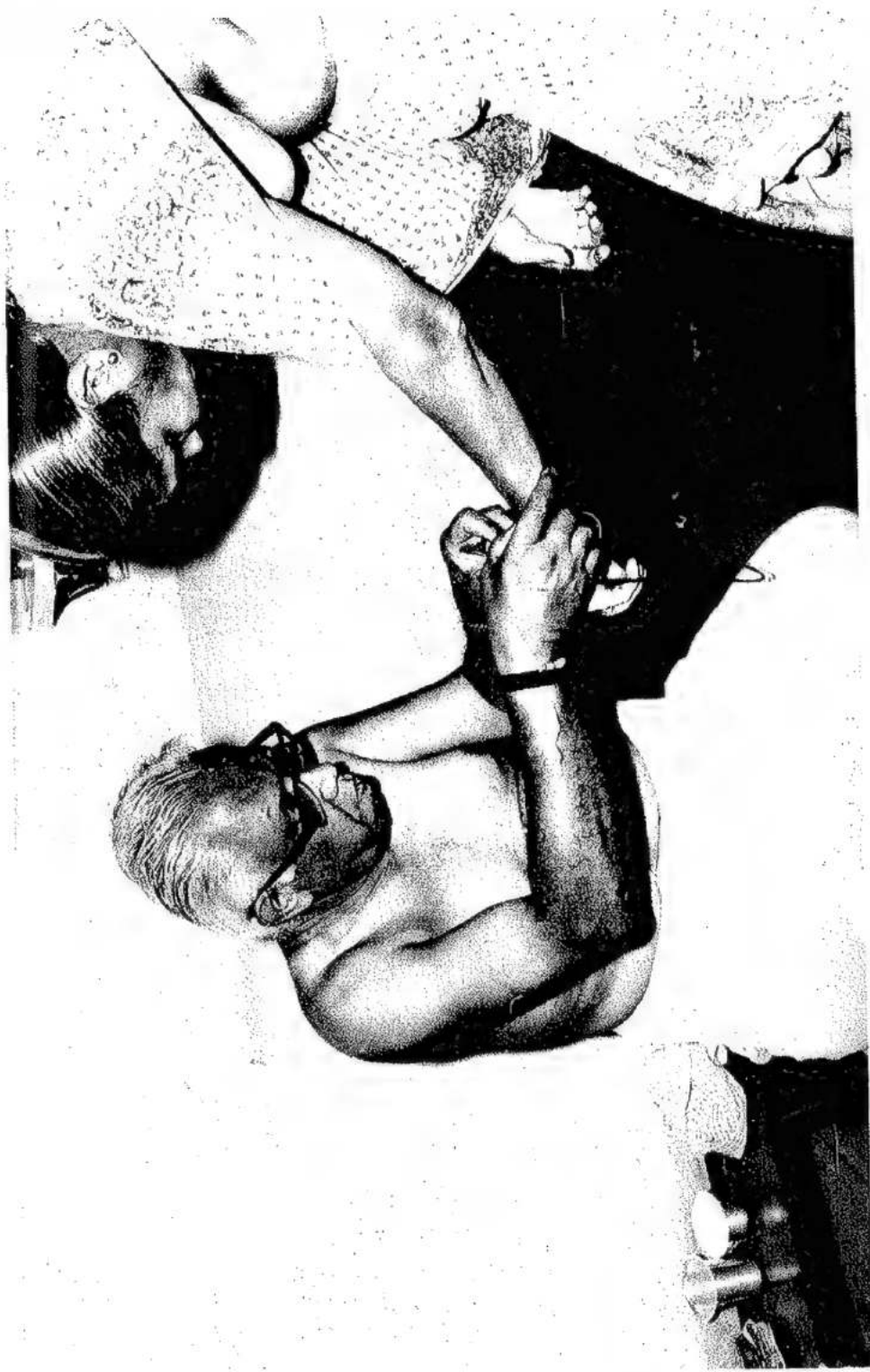
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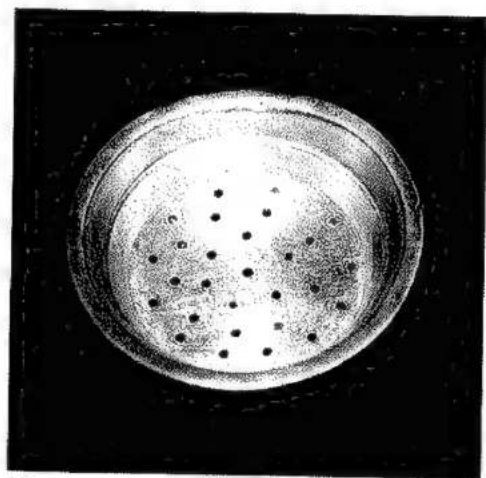
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Illustrations of Pūjā-Utensils



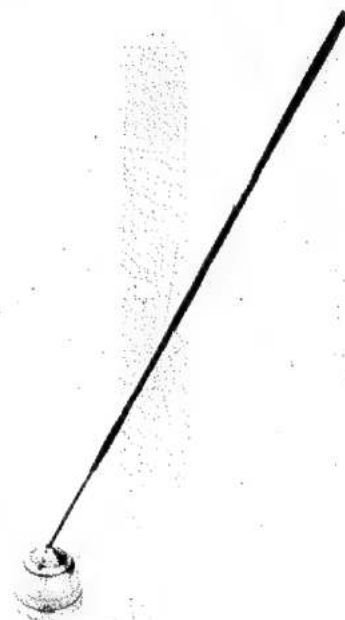
A



B



C, X



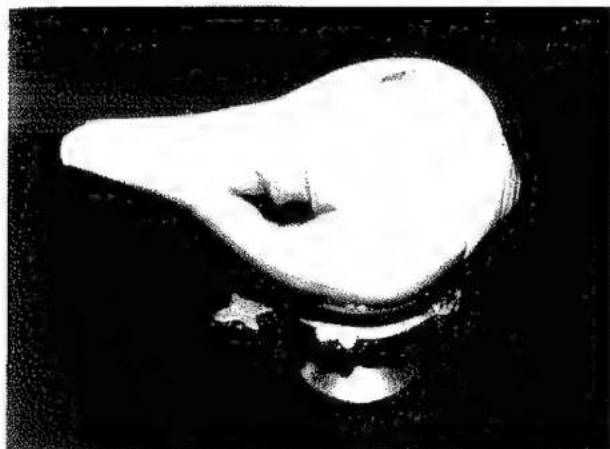
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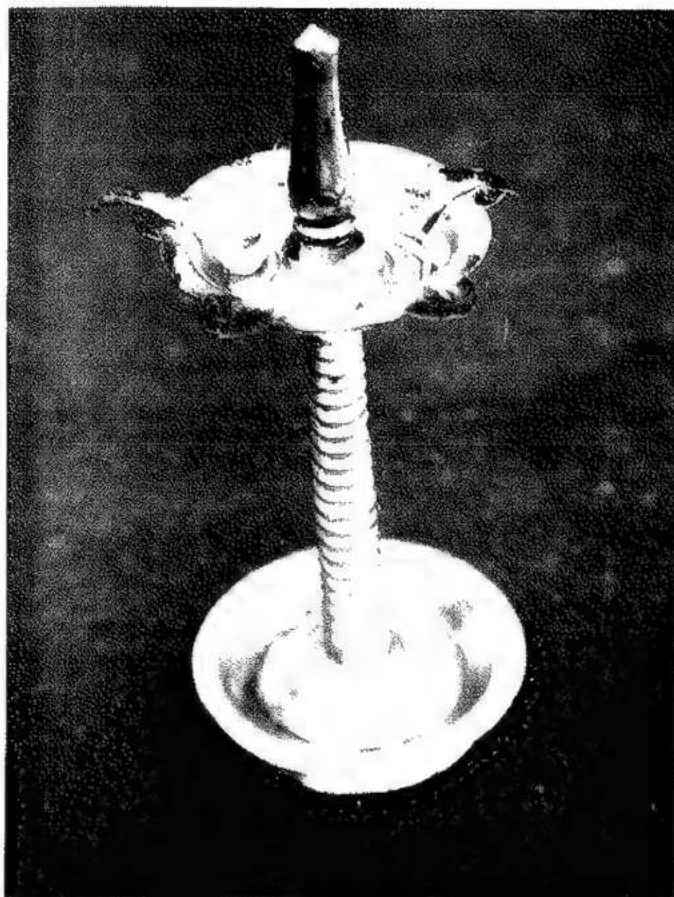
E



F



X



Y

Description of the Illustrations

1. For Ganeśa's festival¹ in the month of *bhādrapada* an idol of Ganeśa prepared from clay is painted by hand according to an old family tradition (R.K. Tuḷasībāgvāle, Pune). Cf. p. 49.
2. Moulded idols of Ganeśa on display in a shop of Pune during the Ganeśa festival². Cf. p. 49.
- 3A. A *śivapañcāyatana* arranged according to the verse of Bopadeva (cf. p. 51): In the centre a *bāṇa-līṅga* (Śiva), in the left corner a brass idol of Kṛṣṇa in his child form (*bālakṛṣṇa*), in the right corner a metal plate depicting Sūrya in relief, on the left side in front a "metallic" stone (*Devī*) and on the right side in the front a red stone (*Gaṇapati*). (Owner: D.S. Nātū, Pune).
- 3B. A *śivapañcāyatana* where the deities face the eastern direction, thus being differently arranged than the previous *śivapañcāyatana* (cf. p. 51): In the centre a *bāṇa-līṅga* (Śiva), in the left corner a red stone (*Gaṇapati*), in the right corner a "metallic" stone (*Devī*), on the left in the front a crystal (*Sūrya*) placed on rice grains and on the right side in front a *śālagrāma* stone (*Viṣṇu*). (Owner: M.D. Gondhaḷekar, Pune).
4. *Devhārā* (Mar.) in a private house in Pune, placed on a low square table (Mar. *cauraṅga*). (Owner: G.K. Jośī, Pune). Cf. p. 52.
5. The right hand in the "cow's ear" position for sipping water (*ācamana*). (Performer: Dh. A. Phadke, Pune). Cf. p. 104.
6. Places in the right hand sacred to particular deities (*tīrtha*) according to YS 1.18: *prajāpatitīrtha* (1), *pitṛtīrtha* (2), *brahmatīrtha* (3), *devatīrtha* (4). Cf. p. 104.
7. *Prāṇāyāma* in its third stage (*recaka*): The fingers of the right hand press the left nostril while the performer exhales through the right nostril. (Photos 7-18 performer: Dh. A. Phadke). Cf. p. 230.
8. *Brahmāñjali*: The left hand, holding a little water, is placed on the right knee and is covered by the right hand. Cf. p. 117.
- 9A. The priest invites the deities for *pūjā* by moving his arms in a gesture of invitation. Cf. p. 118.

¹ Cf. p. 188 for this festival.

² Cf. n. 1 above.

- 9B. He sends away evil spirits by the reverse movement of his arms. Cf. p. 118.
10. He asks Viṣṇu to protect the sacrificial place while crossing his arms and thereby forming a *svastika*. Cf. p. 118.
11. By marking a span of thumb and index finger (*prādeśa*) of the right hand on the ground he indicates the extension of the sacrificial place. Cf. p. 118.
- 12-17. *Nyāsa* on six limbs (*ṣaḍaṅganyāsa*): The right hand touches the heart region (12); the head (13); the tuft of the hair (14); the three³ eyes (15). For the armour (*kavaca*) the arms are held crossed, touching the shoulders (16); for the weapon (*astra*) the middle finger and ring⁴ finger of the right hand strike the palm of the left hand so as to make a sound (17). Cf. p. 123.
18. Closing up all quarters against the intrusion of evil elements (*digbandha*): The right hand is raised above the head while making a sound with the snapping of the thumb against the index finger or (here) middle finger. Cf. p. 123.
19. The *dhenumudrā*, imitating the shape of the four udders of a cow. (Performer: M. V. Navāthe, Pune). Cf. p. 126.
20. Worship of the conch: The priest fills the conch with water. (Performer: P. Y. Bābhale, Pārvatīnandana temple, Pune). Cf. p. 128.
21. *Śaṅkhamudrā*, imitating the shape of a conch. (Performer: Dh. A. Phadke, Pune). Cf. p. 129.
22. Position of the hands imitating the shape of a bell (*ghaṇṭā*). (Performer: Dh. A. Phadke, Pune). Cf. p. 130.
23. A bath with pure water is offered to the idol. (Performer: P. Y. Bābhale, Pārvatīnandana temple, Pune). Cf. p. 139.
24. *Abhiṣeka* of the idol of Gaṇapati. (Pārvatīnandana temple, Pune). Cf. p. 151.
25. Pieces of cotton wool arranged in form of a garland as a substitute for a lower garment (*kārpāsavastra*). The two pieces in the centre represent the upper garment (*upavastra*). Cf. p. 154.
26. A set of items signifying the good fortune of a woman whose husband is living (*saubhāgyadravya*), sold on the market of Pune as an offering to goddesses. It contains the following items in a winnowing fan (1): A necklace of black beads (2), a square flat

³ Cf. n. 70 on p. 122.

⁴ According to MNT 5.92 a the index finger should be employed instead.

- piece of wood as a comb (3), a round wooden piece as a *kuṅkuma* box (4), a set of green glass bangles (5), and a mirror (6). Cf. p. 156.
27. The priest offers food in a silver plate to the idols of Rāma, (Sītā) and Lakṣmaṇa. (Rāma temple, Tuḷasībāg, Pune). Cf. p. 165.
28. The *pañcārātī* (cf. illustration R) on a plate is waved in front of the idol during the *ārātī* ceremony. (Performer: Family Bābhale, Pārvatīnandana temple, Pune). Cf. p. 170.
29. Prostration with eight limbs (*ṣaṣṭāṅganamaskāra*): Forehead, chest, both hands, both knees and both feet touch the ground. (Performer: P. Y. Bābhale, Pune). Cf. p. 173.
30. After the *pūjā* the devotees drink the water which was used for bathing the idol from the palms of their right hands, being in the position for *ācamana*. (Rāma temple, Tuḷasībāg, Pune). Cf. p. 181.
31. The devotees wave their hands over the *ārātī* lamp and then touch their heads. (Pārvatīnandana temple, Pune). Cf. p. 181.
32. *Prāṇapratiṣṭhā* rite: The opening of the eyes of the idol (*netron-mīlana*) by touching them with blades of *dūrva* grass. (Dagaḍū-śeṭh Halvāi Gaṇapatī temple, Pune). Cf. p. 194.
33. At the end of the Gaṇeśa festival⁵ the clay idols of Gaṇeśa are immersed in the river. (Muṭhā river, Pune). Cf. p. 200.
34. A modern bazaar print showing the *pūjā* of Satyanārāyaṇa who has Viṣṇu's attributes. On the left side Nārada is shown, in the front a couple which performs *pūjā* according to the directions of a priest. Cf. p. 200.
35. Traditional illustrations of the stories connected with Satyanārāyaṇa. Picture one shows king and queen performing the *pūjā* (cf. story two on p. 204); picture two shows the merchant and his wife worshipping (cf. story four on p. 206); picture three depicts the merchant's ship returning home; picture four shows a group of cowherds performing *pūjā* (cf. story five on p. 207). (From: Śrīsatyanārāyaṇakathā. Nirṇayasāgar Press. Mumbāi 1951, picture in the inner cover). Cf. p. 202.
36. Arrangement of areca nuts in the *pūjā* of Satyanārāyaṇa: On a dish filled with rice grains an eight-petalled lotus has been drawn with *kuṅkuma*. The bigger areca nuts in the outer circle represent the eight guardians of the directions (*dikpāla*); The inner circle is formed by eight heavenly bodies, the ninth one, Sūrya, being placed in the centre. Below it the three deities Gaṇapati, Durgā

⁵ Cf. n. 1 above.

- and *kṣetrapāla* (the guardian of the field) are found, *Vāstospati* being missing. (Arranging priest: G. V. Ok, Pune). Cf. p. 208.
37. Diagram showing the arrangement of areca nuts for the *pūjā* of *Satyanārāyaṇa*. Cf. p. 208.
38. The *pūjā* of *ṛṣis* forming part of the *Ṛṣipañcamīvrata*: Nine areca nuts are arranged on a low table (*Mar. cauraṅga*), which has been covered with rice grains. The seven nuts in one row represent the seven seers (*ṛṣi*), the eighth one on the left side *Arundhatī*, the wife of the seer *Vasiṣṭha*; the single nut on the right side represents *Gaṇapati*. (Arranging priest: Gaṇeś Śāstrī Śeṇḍye, Pune). Cf. p. 217.
39. A scene from the *pūjā* which forms part of the *Anantacaturdaśīvrata*: The snake *Śeṣa* (prepared from *darbha* grass) has been infused with life and established on the *pūrṇapātra* on top of the *Yamunā kalāśa*. On the *darbha* snake the two threads, *Ananta* and *Anantī*, have been placed. (Arranging priest: P. V. Joṣī, Pune). Cf. p. 222.
40. Traditional illustrations of the *Anantacaturdaśīvrata*: On the left-side illustration *Kṛṣṇa* communicates to *Yudhiṣṭhira* (here called *Dharma*) the *Anantacaturdaśīvrata*. (Cf. p. 221) On the right side a woman is shown as performing *pūjā* of a snake with many hoods on the banks of a river. (From: [Atha]śrīmadananta-pūjāprārambha[h], Pune ²1888. Lithograph). Cf. p. 221.
41. The thread *Ananta* has been tied to the right wrist of the husband who ties another thread called *Anantī* (*Ananta's* wife) to his wife's left wrist. Both threads are tied along with a piece of *kevaḍā* (*Mar.*; *Skt. ketakī*) leaf which is said to be particularly liked by snakes. (Performer: V. M. Paṇḍit and wife, Pune). Cf. p. 223.

List of Marāṭhī Names of the Pūjā-Utensils

The following list arranged alphabetically according to the *Mar.* terms provides *Mar.* and – in square brackets – *Skt.* names of the utensils used in *pūjā*. The genders of the words are indicated in round brackets. The illustrations B to Y depict the utensils mentioned in this list. It should be noted that their size is not fixed.⁶ Illustration A shows a devotee (*pūjaka*) with *pūjā* vessels in the room for worship (*devāgāra*).⁷

For illustrations of *pūjā* utensils cf. also CHANDRA (1962–64); GUPTA in GUPTA / HOENS / GOUDRIAAN (1979), plates 1–8 (= vessels used in Śākta worship); KIRFEL (1934), no. 137 and 139; MANDLIK (1867–70), plate B after p. 170; RIVETT-CARNAC (1902), no. 70–80; and *Mṛgendrāgama*, opposite p. 24 and 74.

<i>akṣatāpātra</i> (n.)	small dish for unbroken (coloured) rice grains [<i>akṣata</i>]	B
<i>aḍanī</i> (f.)	three-legged stand for the conch [<i>śaṅkha</i>]	C, X
<i>abhiṣekpātra</i> (n.)	small water vessel with a hole at its bottom, fixed on a stand or suspended from the ceiling by means of chains, used for the <i>abhiṣeka</i> bath of the idol	C
<i>udbattīce / agarbattīce</i>	holder for incense sticks (<i>udbattī / agarbattī</i>) (with incense stick)	D
<i>ghar</i> (n.)	small fish-shaped dish for burning camphor	E
<i>karpūrpātra</i> (n.)	water-vessel	F
<i>kalāś</i> (m.) [<i>kalāśa</i>]	small flat mango-shaped case for <i>kuṅkuma</i> , <i>haridrā</i> and other powders	G
<i>koyrī</i> (f.)	small dish for fresh sandalwood paste	H
<i>gandhapātra</i> (n.)	bell	I
<i>ghanṭā</i> (f.)		

⁶ For a description of the vessels used in *pūjā* cf. PP pp. 33, 10f. and 81, 14f.

⁷ From: *Śuklayajurvedīyamādhyandināvājaneyinām Āhnikasūtrāvalī*, p. 132.

Taittirīya-Āraṇyaka (TĀ)

1.27.3: 177	10.1.7 (= <i>pariśiṣṭa</i>): 177
1.31.6: 176	10.27: 109
10.1: 177	

Taittirīya-Brāhmaṇa (TB)

1.2.1.25: 153	3.12.3.4: 198
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Taittirīya-Saṃhitā (TS)

1.8.4.1 b: 46, 210	4.2.9.2: 46
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MANTRAS FROM THE VEDIC LITERATURE

mantra	origin	occurrence
<i>ayaṃ mātūyaṃ pitā*</i>	RV 10.60.7	179
<i>ayaṃ me hasto bhagavān</i>	RV 10.60.12	179
<i>aśvatthe vo niśadanam</i>	RV 10.97.5	46
<i>asunīte punar asmāsu</i>	RV 10.59.6	194
<i>ahir iva bhogaiḥ pary eti</i>	RV 6.75.14	159
<i>ā kalaśeṣu dhāvati</i>	RV 9.17.4	45, 210
<i>ā pyāyasva sam etu te</i>	RV 1.91.16	142
✓ <i>āpo hi śthā mayobhuvas</i>	RV 10.9.1	147
✓ <i>imaṃ me gaṅge yamune</i>	RV 10.75.5	46, 225
<i>ekadantāya vidmahe</i>	TĀ 10.1	177
<i>etāvān asya mahimā</i>	RV 10.90.3	123, 138
<i>evā pitre viśvadevāya</i>	RV 4.50.6	120
<i>kāṇḍāt kāṇḍāt prarohantī</i>	TS 4.2.9.2	46
✓ <i>gaṇāntāṃ tvā gaṇapatiṃ</i>	RV 2.23.1	116
✓ <i>gandhadvārāṃ durādharṣām</i>	RVKh 5.87.9	46, 147
<i>grhā vai pratiṣṭhā sūktam</i>	AB 3.24.13	153
<i>ghṛtaṃ mimikṣe ghṛtam asya</i>	RV 2.3.11	143
<i>candramā maṇaso jātaś</i>	RV 10.90.13	124, 126, 167
<i>caraṇaṃ pavitraṃ vitataṃ</i>	TB 3.12.3.4	198
<i>tat puruṣāya vidmahe</i>	TĀ 10.1	177
<i>tat savitur vareṇyam</i>	RV 3.62.10	109
<i>tad apy eṣa śloko</i>	AB 8.21.13-14	177
<i>taṃ yajñam barhiṣi</i>	RV 10.90.7	124, 155
<i>tad astu mītrāvaruṇā</i>	RV 5.47.7	153
<i>tasmā araṃ gamāma vo</i>	RV 10.90.3	147
<i>tasmād aśvā ajāyanta</i>	RV 10.90.10	124, 162

<i>tasmād yajñāt sarvabhūtaḥ</i>	RV 10.90.9	124, 160
<i>tasmād yajñāt sarvabhūtaḥ</i>	RV 10.90.8	124, 156
<i>sambhṛtaṃ</i>		
<i>tasmād virāḍ ajāyata</i>	RV 10.90.5	124, 139
<i>tripād ūrdhva ud ait</i>	RV 10.90.4	124, 138
✓ <i>dadhikrāvno akāriṣam</i>	RV 4.39.6	143
<i>dive-dive sadṛśir anyam</i>	RV 6.47.21	132
✓ <i>devasya tvā savituh prasave</i>	AB 8.7.9	153
<i>namo mahadbhyaḥ namo arbha-</i>	RV 1.27.13	176
<i>kebhyaḥ</i>		
<i>narya prajāṃ me gopāya</i>	TB 1.2.1.25	153
<i>nābhya āsīd antarikṣam</i>	RV 10.90.14	124, 126, 173
✓ <i>nārāyaṇāya vidmahe</i>	TĀ 10.1	177
<i>puruṣa evedaṃ sarvam</i>	RV 10.90.2	123, 137
<i>pūrṇā darvi parā pata</i>	TS 1.8.4.1 b	46, 210
<i>brāhmaṇo 'sya mukham āsīd</i>	RV 10.90.12	124, 126, 164
<i>bhāskarāya vidmahe</i>	TĀ 10.1.7 (<i>Parīśiṣṭa</i>)	177
<i>madhu naktam uloṣaso</i>	RV 1.90.7	144
✓ <i>madhu vātā rāyate</i>	RV 1.90.6	144
<i>madhumān no vanaspatir</i>	RV 1.90.8	144
<i>mahālakṣmī ca vidmahe</i>	RVKh 5.87.25	177
<i>yajñena yajñam ayajanta</i>	RV 10.90.16	124, 126, 176
<i>yat puruṣam vy adadhuh</i>	RV 10.90.11	124, 163
<i>yat puruṣeṇa haviṣā</i>	RV 10.90.6	124, 141
<i>yāḥ phalinīr yā aphalā</i>	RV 10.97.15	46
<i>yājyayā yajati prattir</i>	AB 2.40.8	172
<i>yuvā suvāsāḥ parivīta</i>	RV 3.8.4	46
<i>yebhyaḥ mātā madhumat pinvate</i>	RV 10.63.3	120
<i>yo vah śivatamo rasas</i>	RV 10.9.2	147
<i>yo vai tāṃ brahmaṇo veda</i>	TĀ 1.27.3	177
<i>rājādhirājāya prasahyasāhine</i>	TĀ 1.31.6	176
<i>śriya evainam tac chriyām</i>	AB 3.7.11-13	172
<i>śriye jātaḥ śriya ā nir</i>	RV 9.94.4	172
<i>sa hi ratnāni dāśuṣe</i>	RV 5.82.3	46
<i>saptāsyāsan paridhayaḥ</i>	RV 10.90.15	124, 126, 174
✓ <i>sahasraśrīṣā puruṣaḥ</i>	RV 10.90.1	123, 136, 227
<i>sāmraṇyāṃ bhaujyam</i>	AB 8.15.1	177
<i>svāduḥ pavasya divyāya jan-</i>	RV 9.85.6	146
<i>mane</i>		
<i>hiranyarūpaḥ sa hiraṇya*</i>	RV 2.35.10	46

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- akālamṛtyukaraṇam 182
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